

The Illustrated **LONDON NEWS**

Harold Evans

SKI FEVER

NOVEMBER 1983 £1.20

Indira Gandhi

THE USES OF THE COMMONWEALTH

Mark Schreiber

NEW MEN AT THE MINISTRIES

Roger Berthoud

JOHN PIPER AT 80

Nancy Durrell McKenna

A SOUTH AFRICAN SURVIVOR

Alan Whicker

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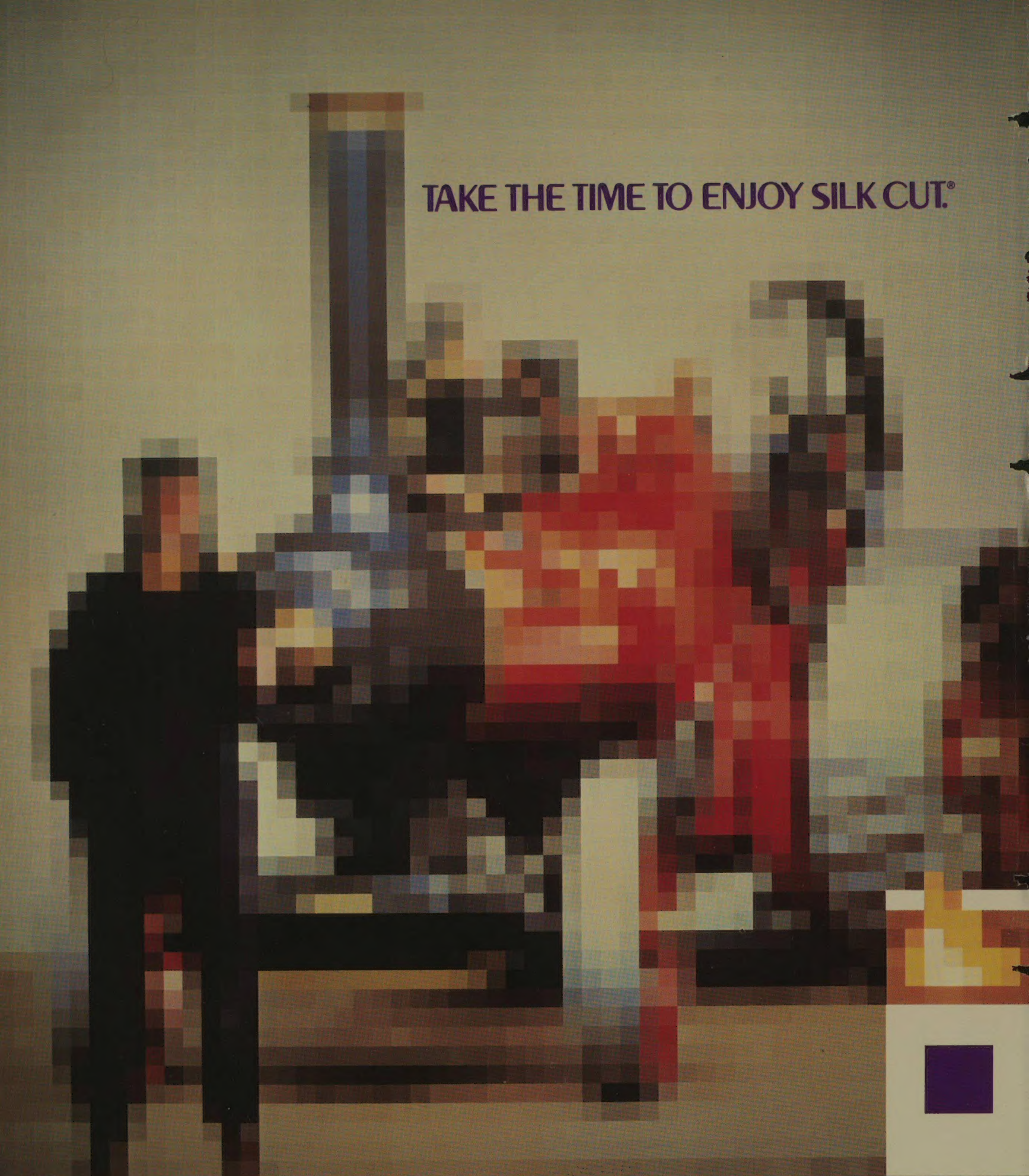
Tony Aldous

THE ADVANCE OF THE M25



Full guide to what's on in November starts page 97

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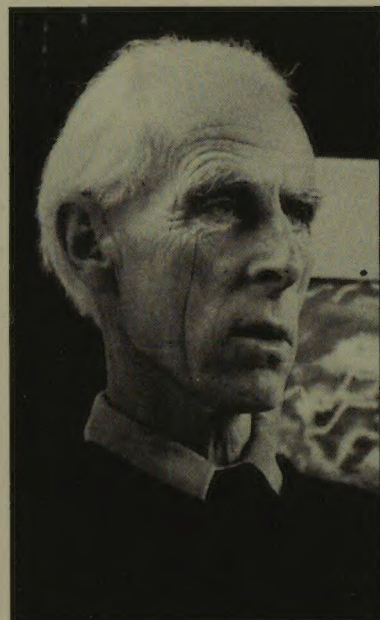
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How and where to ski.



Mrs Gandhi on the Commonwealth.



John Piper at 80.

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Ski fever

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Cover photograph by Tony Stone Associates.

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BRIEFING

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PROPERTY

On the market

by Ursula Robertshaw

Britain's architectural heritage is a valuable one, but even so the number of important properties that come on to the market still comes as a surprise. Not only the quality of the houses offered, but their range is remarkable: currently, for example, there are a castle, an island retreat, several Grade I and II listed buildings, a house designed by Thomas Hardy, and houses which in addition to their architectural merits have superb gardens.

Wenbans, in Wadhurst, East Sussex, is an example of a house with a really long history. Its name derives from Wenna, a Saxon chieftain, and Bourne, meaning a small stream. The house is believed originally to have been used in the 12th century as a hunting lodge by King John, though the first records are in the Sussex Subsidy Rolls of 1296. It was then owned by the de Waneburn family. Various owners held the property, including the Earl of Richmond and Duke of Brittany, until the estate passed into the hands of the Maunser family; a stone chimneypiece in the main sitting room bears the initials of Abraham Maunser and his wife Elizabeth and the date 1612. The house includes a fine barn with a minstrels' gallery, and both house and barn contain beams of Armada oak, showing the slots to take ship's bolts.

Wenbans is of most attractive appearance, being part weatherboard and part Kent rag tile-hung, with a tiled roof. There are carved Tudor chimney stacks, original oak floors and exposed timbers. Accommodation includes nine bedrooms, garaging for four cars, and there are an ornamental pool and a small orchard in the 12½ acres of grounds. The barn has been converted for use as a music or dance room and has its own bedroom suite attached; and a modern garage wing was added in the 1930s. The agents are Hampton's and offers are invited in the region of £200,000 for the freehold.

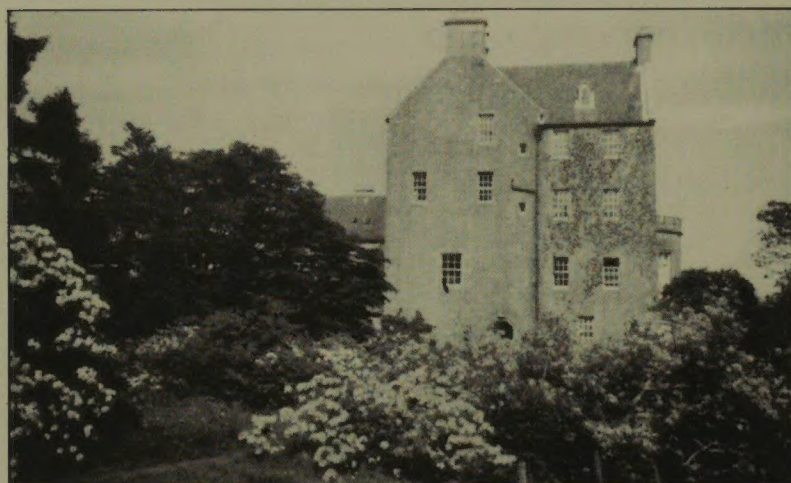
The castle is in Scotland, near

Dunblane in Perthshire. Braco Castle was built in the early 15th century and at one time belonged to the second son of the 3rd Earl of Montrose, created Baronet of Braco in 1625 and believed to have been responsible for the 17th-century extensions. The castle has 10 bedrooms and four bathrooms, plus 13 additional bedrooms and four bathrooms in the domestic quarters. This is one of the properties with notable gardens. They extend to 21 acres and include a walled garden, a large heated and an unheated greenhouse and a duck pond with rare ducks. There are fine hedges, shrubs and specimen trees, all of which have been immaculately maintained. A gardener's cottage is included in the sale. Savills are the agents and offers are sought in the region of £100,000—less if the castle only is required.

Savills are also the agents for the island retreat: Inchfad Isle on Loch Lomond is for sale for £120,000 or so. It was the setting for Anne Davison's *My Home was an Island*, and extends to 120 acres with two houses, each with its own jetty, and a farm with 69 acres of arable and pastureland capable of supporting 24 cows and 44 sheep.

Thomas Hardy, the writer and poet, began his working life as an architect. In 1893 he designed Talbothays Lodge in West Stafford, just outside Dorchester, for his brother Henry who lived there with his sisters for the rest of their lives. The house is similar in style and size to Thomas Hardy's own house. It is a solid, comfortable family residence, five-bedroomed and with stables and out-buildings. Savills expect offers in the region of £100,000.

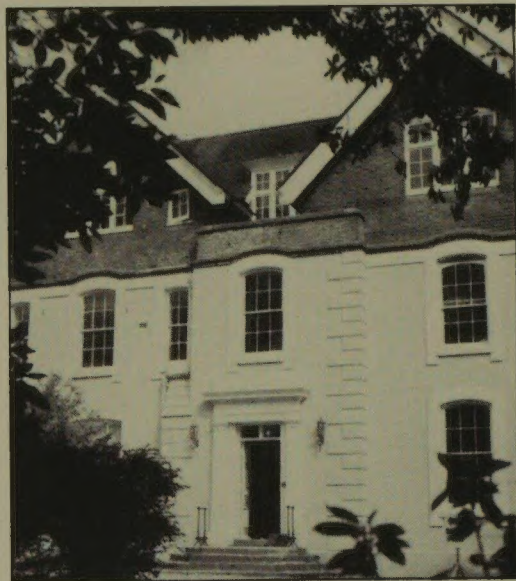
Finally an elegant and reputedly Lutyens-designed house in the Home Counties: Pollardswood Grange, Chalfont St Giles, Bucks, standing in 6 acres of grounds, with lawns, a sunken rockery and a heated swimming pool. On the first floor are the master bedroom suite, five more bedrooms and two other bathrooms; on the second floor four more bedrooms and a bathroom. Hamptons seek offers around £335,000.



Braco Castle in Perthshire, with 21 acres of grounds, is priced at £100,000.

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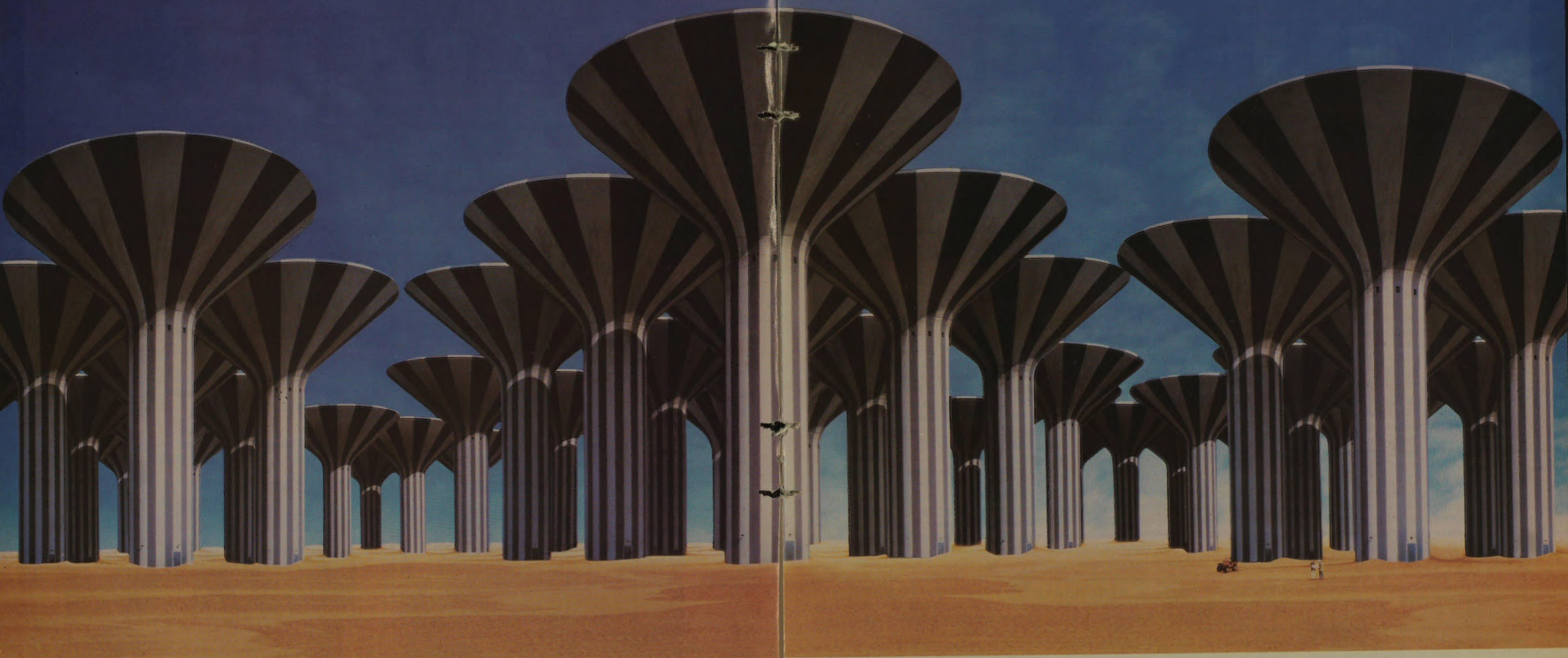


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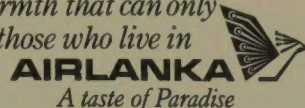
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Action This Parliament

The resumption of Parliament gives Mrs Thatcher's Government an opportunity to restore its grip on events. It is surprising that this should be seen to be necessary, within a few months of so triumphant a victory at the polls, but not even the Government's most ardent supporters would claim that the period since June 9 has been one of dynamic progress. Instead it seems to have been a time of treading water, of relaxing after the exertions of the election and the slog of the previous four years. This is understandable and, insofar as it has permitted Ministers in new offices to master their briefs and those retaining old ones to recharge their batteries, it is also wise. But there is nothing masterly about inactivity when things have to be done, and it is in this Parliament that the nation's course for the rest of the decade will have to be set.

The main achievement of the Government's first term, for which it was given full credit at the polls, was to bring down the rate of inflation. In presenting its case to the voters the Government did not disguise the fact that it continued to regard the control of inflation as its first priority. But controlling inflation is not such a hard task as bringing it down, and by itself it does not comprise a policy. The task that the Government set itself was the creation of an economy providing stable prices, lasting prosperity and employment. Price stability can be judged only over a period of some years, and it is too soon yet to assess whether that aim has been achieved. It is not too soon to know that the ambitions of lasting prosperity and employment remain elusive, and will continue to be unachieved unless positive measures are taken.

One of the difficulties has been that the Government has allowed itself in recent weeks to get bogged down in squabbles over imminent cuts in public spending before its strategy for long-term growth and prosperity has been properly presented, debated and understood. Everyone can grasp, and most will resent, the impact of cuts in services such as national health, education and social security, and only if these are seen as part of coherent and ultimately advantageous economic and political strategies will they be tolerated. Yet the philosophy of reducing the scale and cost of government activity and interference, of diminishing the tax burden, encouraging free enterprise and initiative and of providing individuals with greater freedom of choice, has been welcomed and has won electoral approval. It is because the Government now seems uncertain about how all this may be achieved that there is growing public concern about the conflict over the nature and size of cuts in spending. If there is to be continuing sacrifice the reasons need to be clearly understood.

It must also be recognized that the Government's task is not easy. Public expenditure continues to rise both in actual terms and as a proportion of gross domestic product, and the number of people employed to run the various areas of the Welfare State also continues to increase. In the National Health Service, for example, the total number employed is now 1,280,000, which is 90,000 more than it was four years ago, when this Government came into office. The reduction of 5,000 proposed for 1983 is thus only a small proportion of those taken on in recent years. Similar increases in scale can be seen in other areas of the public services. As a proportion of gross domestic product public spending is now 44 per cent, which is 10 per cent more than it was 20 years ago. The Government hopes to bring the proportion down to 41½ per cent by 1986, but this may be accomplished only by substantial growth or at the expense of its hopes of reducing taxes.

The burden of public spending, on present projections, can only grow heavier as the proportion of the elderly increases, as it will quite substantially towards the end of the century. The challenge to this Government, as it would be to any government, is threefold. First, it must increase the national wealth, and the means of creating wealth, so that the additional costs of providing and improving the welfare services can be met. But as it is unrealistic now to assume that enough wealth can be created fast enough to keep pace with these burdens it must, secondly, ensure that real savings are made in all areas of government spending—and given the manner in which Whitehall budgets are prepared it will be surprising if there is not padding that can be removed without serious harm to the services provided. Increased privatization should also reduce the burden on the state in other areas. Thirdly, further progress must be made in persuading people that they should look to the state to provide for them only when their own resources have failed. That persuasion will come more easily if people are given the stimulus to earn and save enough to provide for themselves and their families.

To achieve this will need the commitment and determination that the Prime Minister and her Government showed when they were first put into office in 1979. There is no cogent reason for supposing that the Government's will has failed, and certainly none at all for believing that Mrs Thatcher has lost hers. She has always said that she needs at least two terms of office to achieve her aims. As she shortened her first by a year she may well now be thinking that she needs rather longer. The impression of disarray and vacillation that un-

doubtedly existed during the summer seems to have had a number of causes—reaction to the suddenness of the June election, confusion over the vote on hanging, disputes over MP's pay, the long absence from the pressures of Westminster, the diversions of the other parties' conferences, criticisms from within her own party of the Prime Minister's apparent lack of magnanimity to those who disagree with her, the infiltration of right-wing extremists into the party, Mrs Thatcher's eye operation, and Mr Cecil Parkinson's personal troubles were among them.

All this began to suggest that the Government, in spite of its vastly increased majority in Parliament and its clear support in the country, had become accident-prone and a prey to doubt. Some Ministers began to make public statements which seemed to be contradictory. Mr Nigel Lawson, the new Chancellor of the Exchequer, was going for cuts in spending in order to pave the way for reductions in taxation. Mr John Biffen, Leader of the House of Commons, noted that the party's election manifesto had not been studded with commitments to reduce taxation, and reflected that it was in the Conservative tradition that the state should have a protective role, which often meant an expensive role.

Meanwhile the opposition parties were showing signs of recovery. Dr David Owen succeeded Mr Roy Jenkins as leader of the Social Democrats and was quick to establish his authority. Mr Neil Kinnock was elected leader of the Labour Party with Mr Roy Hattersley as his deputy, and the two emerged from the party's conference at Brighton with a better show of unity than the party had been able to suggest for a good many years. The result was a substantial improvement in the Labour Party's showing in the opinion polls.

The Prime Minister is likely to be stimulated by the political challenge of a stronger opposition in the House of Commons. She was refreshed by the enthusiastic reception she won during her visits to the United States and Canada, and she showed at Blackpool that she remains firmly in control of her party. If a strong radical lead is required from her to galvanize the Government into action it will surely be forthcoming. When Winston Churchill found himself frustrated by his failure to get things done during the early days of the Second World War he instituted his system of special labels, printed with the words "Action This Day", which he stuck with glue to the top of his memoranda when he wanted to speed things up. The situation today is not as desperate as it was in 1940, but a few printed labels might serve Mrs Thatcher well during this parliamentary session.

Monday, September 12

At the UN Security Council the Soviet Union vetoed a resolution "deeply deploring" the shooting down of the South Korean airliner and calling for an inquiry into the incident under UN auspices.

The Soviet Union expelled Lou Augustenborg, US Vice-Consul in Leningrad, alleging that he and his wife had been spying.

The British Embassy in Beirut advised British citizens to leave Lebanon unless they had urgent cause to stay.

Belton House, the Restoration mansion in Lincolnshire, was acquired by the National Trust with the help of a grant of £8 million from the National Heritage Fund.

Tuesday, September 13

President Reagan authorized American forces in the Mediterranean to use air strikes and naval bombardments if required to protect the US peacekeeping force in Lebanon. Richard Luce, the British Foreign Minister, flew to Lebanon for talks with the government.

The Treasury announced new tax rules for the North Sea to reduce the potential tax loss from the British Petroleum sale.

Essex won the Schweppes county cricket championship after drawing their final game against Yorkshire. Middlesex, the 1982 champions, came second.

Wednesday, September 14

The Prime Minister pressed a button in London to start production of the BP Magnus North Sea oilfield 100 miles north of the Shetlands.

John Selwyn Gummer, 43, MP for Suffolk Coastal and an Under-Secretary at the Department of Employment, was appointed Chairman of the Conservative Party.

A third Air Force officer, Wing Commander Peter Briscoe, was released from detention in Zimbabwe and flown to Britain.

John Louis, the US Ambassador in London, was to be replaced by Charles Price, the Ambassador in Brussels. Mr Louis said he was saddened at the prospect of leaving Britain.

The French government introduced cuts in public spending and increased taxes on higher incomes as part of an anti-inflationary budget.

The Monopolies and Mergers Commission agreed that the American Howard Taubman could proceed with his bid to take over Sotheby's.

Thursday, September 15

The US Congress approved a \$187.500 million Defence Authorisation Bill for 1984 which included provision for the first MX nuclear missiles and the ending of the 15-year ban on chemical weapon production.

The UK Treasury revealed that the pay target for the public sector for the coming year would be 3 per cent.

Anthony Hamilton, a consultant gynaecologist accused of attempting to murder a baby who survived an abortion operation, had his test case prosecution dismissed by Luton magistrates on the grounds of insufficient evidence.

The Commander of the British peacekeeping force in Lebanon, Lt-Col David Roberts, was flown to Cyprus for medical treatment. He was replaced by Lt-Col Gordon Ferguson.

Menachem Begin submitted his formal resignation as Prime Minister of Israel.

Friday, September 16

The cost of living in Britain went up by 0.4 per cent in August, bringing the annual rate to 4.6 per cent.

Saturday, September 17

Warships of the US Sixth Fleet shelled

artillery positions in Syrian-controlled areas of Lebanon. The Lebanese army fought to establish a defensive line round Beirut with the aid of three of its five British-built Hawker Hunter jets. One of the other two was shot down and the other was badly damaged on the previous day.



David Steel, leader of the Liberal Party, returned after a 10-week break to declare that he intended to lead the party into the next general election.

Andrei Gromyko, the Soviet Foreign Minister, cancelled plans to attend the UN General Assembly because of the American ban on Soviet aircraft landing in the US.

Sunday, September 18

Pakistan radio reported that seven Afghan MiG fighters had bombarded a Pakistan village.

The former British colony in the Caribbean, St Kitts and Nevis, became independent.

Two men were stabbed to death and four others were seriously wounded with axes and knives at a Hell's Angels motor-cyclists' rally at Cookham, Berkshire.

Monday, September 19

The US Navy bombarded Druze, Palestinian and Syrian artillery posts in the mountains above Beirut.

George Meegan of Rainham, Kent, aged 30, completed a 19,000 mile walk from Ushuaia at the foot of South America to the Beaufort Sea in northern Alaska. It took him 2,426 days.

Mrs Imelda Marcos, wife of the President of the Philippines, announced she was leaving politics and would not run for office again.

Cunard announced that the QE2 was to be sent to a German firm, Hapag Lloyd in Bremerhaven, for a £4.5 million refit.

Tuesday, September 20

The Liberal Assembly, in its first day's session, agreed by 597 votes to 309 that the party leader should retain final authority over the election manifesto. They later voted for the reunification of Ireland as a long-term aim, and for an EEC security force for Northern Ireland in the meantime; and for retention of the GLC.

About 13,000 miners were on strike in the Barnsley coalfield in a dispute over the dismissal of a worker at the beginning of September.

Wednesday, September 21

As fighting in Lebanon increased President Reagan accused Syria of blocking attempts to negotiate peace terms. On September 22 French Super-Etendard fighters attacked anti-government positions in the hills above Beirut.

Seven people were killed and 92 injured in the Philippines during demonstrations against the rule of President Marcos.

The Israeli Foreign Minister Yitzhak Shamir was asked officially to form a government.

Thursday, September 22

The International Monetary Fund, for the first time in its 38-year history, suspended talks on all new loans following

the collapse of negotiations on an emergency \$6,000 million advance to the fund.

Dunlop agreed to sell most of its British and European tyre-making operations to the Japanese Sumitomo Rubber company for £82 million. Up to 1,000 jobs would be lost at Fort Dunlop, Birmingham.

Sir Michael Edwardes, former chief executive of British Leyland, was appointed executive chairman of ICL, Britain's largest computer group.

Thirty passengers were injured when the overnight Inverness-Glasgow train jumped the rails at Aldour, south of Pitlochry, derailling six coaches.

The Department of Health ordered three regional health authorities to cut at least 1,800 jobs, including doctors and nurses, from the Health Service. Further cuts brought the final total up to more than 5,000.

France's high speed train, the TGV, set a world speed record for passenger trains by covering 264 miles between Lyons and Paris in 1 hour 52 minutes, an average of 132 mph.

Friday, September 23

All 112 people on board a Gulf Air Boeing 737 were killed when the aircraft crashed near Abu Dhabi airport. Nine Britons were among the dead.

British Leyland made a trading profit of £1.3 million in the first half of 1983.

Saturday, September 24

The Mermaid Theatre in London was sold for £675,000 to Gomba Holdings (UK), owned by Abdul Shamji, who already owned the Garrick and Duchess theatres in London.

Dame Isobel Baillie, the soprano, died aged 88.

Sunday, September 25

A ceasefire came into effect in Lebanon after three weeks of civil war. The Lebanese government agreed to a proposal for a "national reconciliation" conference at which Syria would be represented. On September 26 the Lebanese Cabinet resigned.

A prison officer was stabbed to death and six others were wounded when 38 Republican prisoners escaped from the top security Maze Prison in Belfast. 19 of the prisoners were recaptured within a few days.

Miners at 13 pits in Yorkshire returned to work on the instructions of the Yorkshire area council of the National Union of Mineworkers, ending their three-week unofficial strike over the dismissal of a colleague.

Nelson Piquet won the Grand Prix of Europe at Brands Hatch in a BMW-powered Parmalat Brabham.

Leopold III, former king of the Belgians, died aged 81.

Monday, September 26

President Reagan announced new American concessions in intermediate-range nuclear weapons (INF) at the opening of the United Nations General Assembly. Provided the Soviet Union agreed to reductions and limits "on a global basis" the US would agree not to offset its entire matching number of missiles in Europe, would be willing to discuss limiting aircraft as well as missiles, and in the event of agreement on reductions to equal levels would reduce the number of Pershing Two missiles in roughly the same proportions to their present mix of Pershing and Cruise missiles in western Europe. The Soviet President Andrei Andropov rejected the proposals two days later.

Patrick Gilmour, father of an informer, was released after 11 months as a hostage with the Provisional IRA.

Russia handed over debris and clothing from the shot down Korean airliner to Japanese and American officials.

The International Monetary Fund

compromised on their shut-down on loans with a two-tier scheme under which countries would be able to borrow up to either 102 per cent or 125 per cent of new enlarged quotas, depending on their need for funds and the toughness of their economic programmes.

Australia won the America's Cup when *Australia II* beat *Liberty* in the seventh and final race.

Tuesday, September 27

Cunard confirmed that the 25,000 ton cruise ship *Vistafjord* was to have a £3 million overhaul in the Malta dockyards, and her sister ship the *Sagafjord* in San Francisco.

Wednesday, September 28

The Iranian-registered tanker *Sivand* hit a mooring jetty at Immingham, near Grimsby on the River Humber, releasing a 20 mile slick of crude oil into the estuary.

Thursday, September 29

Britain's unemployment rose by 157,532 to 3,167,439 in September as more than 100,000 school leavers joined the dole queue.

Beirut international airport, closed since August 28, was reopened.

Lady Donaldson, wife of the Master of the Rolls, was elected the first woman Lord Mayor of London.

A Soviet trade official, Vasily Ionov, was ordered to leave Britain within seven days having been accused of spying. He was the seventh Russian citizen to be expelled on these grounds since last December.

Alan Moorehead, the war correspondent and author, died aged 73.

Saturday, October 1

Talks to avert a threatened strike by Vauxhall car workers failed when union leaders rejected a revised 12 month package worth 7.75 per cent; they had asked for 8 per cent. The strike collapsed after four days when two-thirds of the company's 14,500 workers voted for acceptance of the management's offer.

Britain announced it was to withdraw its 1,800 strong garrison from Belize in 1984.

Sunday, October 2

Neil Kinnock was elected leader of the Labour Party at the beginning of the party conference in Brighton, and Roy Hattersley was elected his deputy, both with convincing majorities. The conference voted by 3-1 to reject appeals against expulsion from five key members of Militant Tendency.

Monday, October 3

British banks cut their base lending rate by 1 per cent to 9 per cent.

President Reagan postponed indefinitely his planned visits to the Philippines, Indonesia and Thailand.

The Arts Council decided to commit no more funds for big regional tours by the Royal Opera and the English National Opera.

Yorkshire County Cricket Club's committee decided not to renew Geoffrey Boycott's playing contract after 21 years. This was at the end of a season when Yorkshire finished bottom of the championship table.

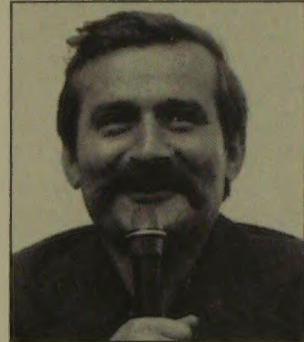
Wicket keeper David Bairstow was named to succeed Ray Illingworth as captain.

Tuesday, October 4

President Reagan made another offer on arms reduction on the eve of the Geneva strategic arms reduction talks (START) including a "build down" concept in which two existing land-based warheads would be destroyed for every new one deployed.

Argentina was brought to a standstill by a 24-hour general strike called by the unions demanding wage increases to protect workers from the country's 375 per cent annual inflation rate.

Richard Noble, 37, gained a new land speed record for Britain at Black Rock Desert, Nevada, averaging 633.6 mph over a measured mile and beating by more than 11 mph the 13-year-old, American-held record.

Wednesday, October 5

Lech Walesa, who led the struggle for Poland's Solidarity union, now outlawed, was awarded the 1983 Nobel Peace Prize.

Mercury Communications, the private company set up in competition with British Telecom, began legal action against the Post Office Engineering Union, accusing it of trying to stop or hinder its operations.

Cecil Parkinson, Trade and Industry Secretary, revealed that he had had an affair with his former secretary, Sara Keays, who was expecting his child in January. He said he had wanted to marry Miss Keays but had decided to stay with his wife and family.

Thursday, October 6

Two Ulster police reservists were shot dead in an ambush at Downpatrick, Co Down.

William Golding, 72, whose novels include *The Lord of the Flies* and *Rites of Passage*, was awarded the Nobel Prize for Literature.

Friday, October 7

The Government published a White Paper outlining proposals to abolish the Greater London Council and six metropolitan county councils on April 1, 1986.

Saturday, October 8

Five French Super Etendard jet aircraft, capable of firing Exocet air-to-surface missiles, were delivered to Iraq.

Sunday, October 9

Four members of the South Korean Cabinet were among 19 people killed when a bomb exploded at the Martyrs' Mausoleum in Rangoon, Burma. President Chun Doo Hwak, who was also due to take part in the wreath-laying ceremony but had been delayed, blamed North Korea for the bomb.

James Watt, US Secretary of the Interior, resigned from the Reagan Administration because, he said, his usefulness had come to an end.

International telephone calls were disrupted by engineers protesting against plans for the privatization of British Telecom.

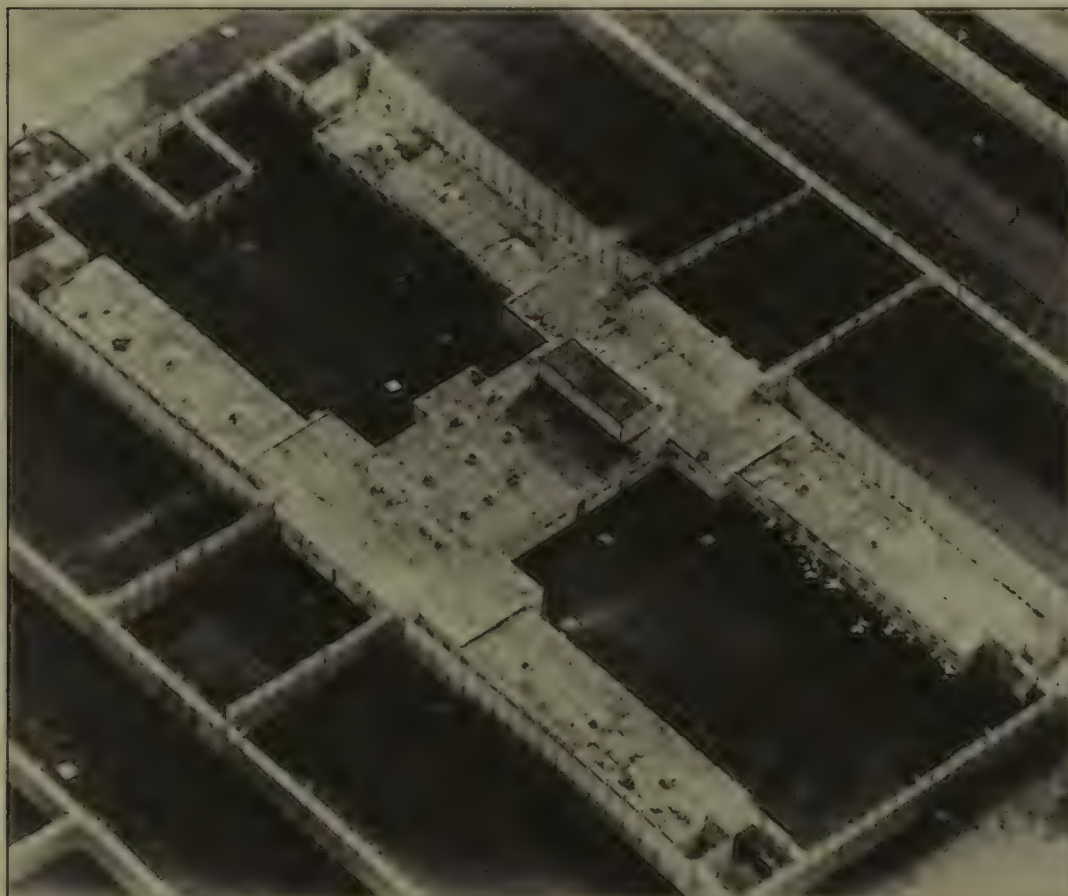
Greg Norman of Australia beat Nick Faldo of Britain in the final of the Suntory world matchplay golf championship.

Maze break-out: Thirty-eight Republican prisoners escaped from the top-security Maze Prison, Belfast on September 25. Seventeen were soon recaptured, but a majority remained at large. The prisoners, who had smuggled in five small hand-

guns, seized a kitchen truck and took over the control unit of H Block 7 for more than an hour before escaping. A prison officer who used his car to block their vehicle was stabbed to death and six others were injured in the breakout.



Three days after the escape Hugh Corey and Patrick McIntyre, seen here with a priest, surrendered to police after seizing hostages in the Mourne Mountains.



An aerial view of one of the seven H Block buildings at the Maze, above; and right, inside the block: a double-bunk cell and the internal security gates.



PRESS ASSOCIATION

PRESS ASSOCIATION

PRESS ASSOCIATION



Chatham closed: The white ensign was lowered on September 30 to mark the closure after 435 years of the Royal Navy's oldest dockyard, a victim of defence cuts.



Humber estuary polluted: Cleaning up was a huge task when several thousand tons of crude oil poured from the tanker *Sivand* after it hit a jetty at Immingham.



St Kitts alone: Princess Margaret represented the Queen when the Caribbean island of St Kitts, "associated" with Britain, became independent on September 19.



Farewell to an ex-king: The funeral took place in Brussels on September 30 of ex-King Leopold III of the Belgians, who died on September 25. Blamed for surrendering to the Nazis in 1940 and for meeting Hitler during the Belgian government's exile in London, he abdicated in 1951 in favour of his son, King Baudouin



LEOMASON



Air power: A wind turbine generator 20 metres in diameter has been built on Burgar Hill in the Orkneys, and synchronized with the islands' electrical grid.



LEOMASON

Noble feat: By averaging 634.1mph, the British driver Richard Noble and his jet-powered car Thrust 2 broke the world land speed record of 622.4mph, set in 1970 by Gary Gablich. Noble said he did it "for Britain and the hell of it".



CAMERA PRESS

New Lord Mayor: Lady Donaldson was elected the first woman Lord Mayor of London. She was also the first woman member of the Court of Common Council.



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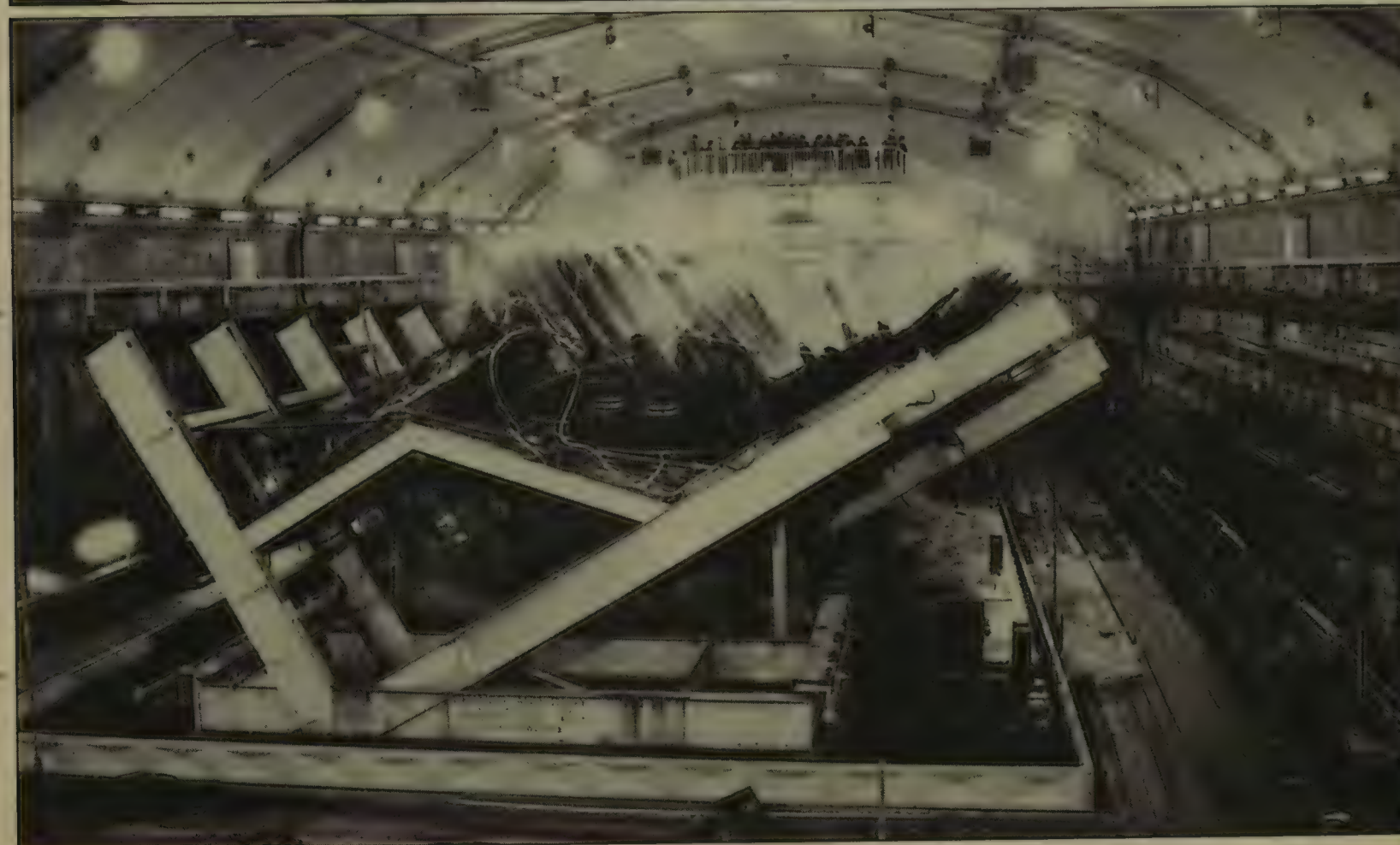
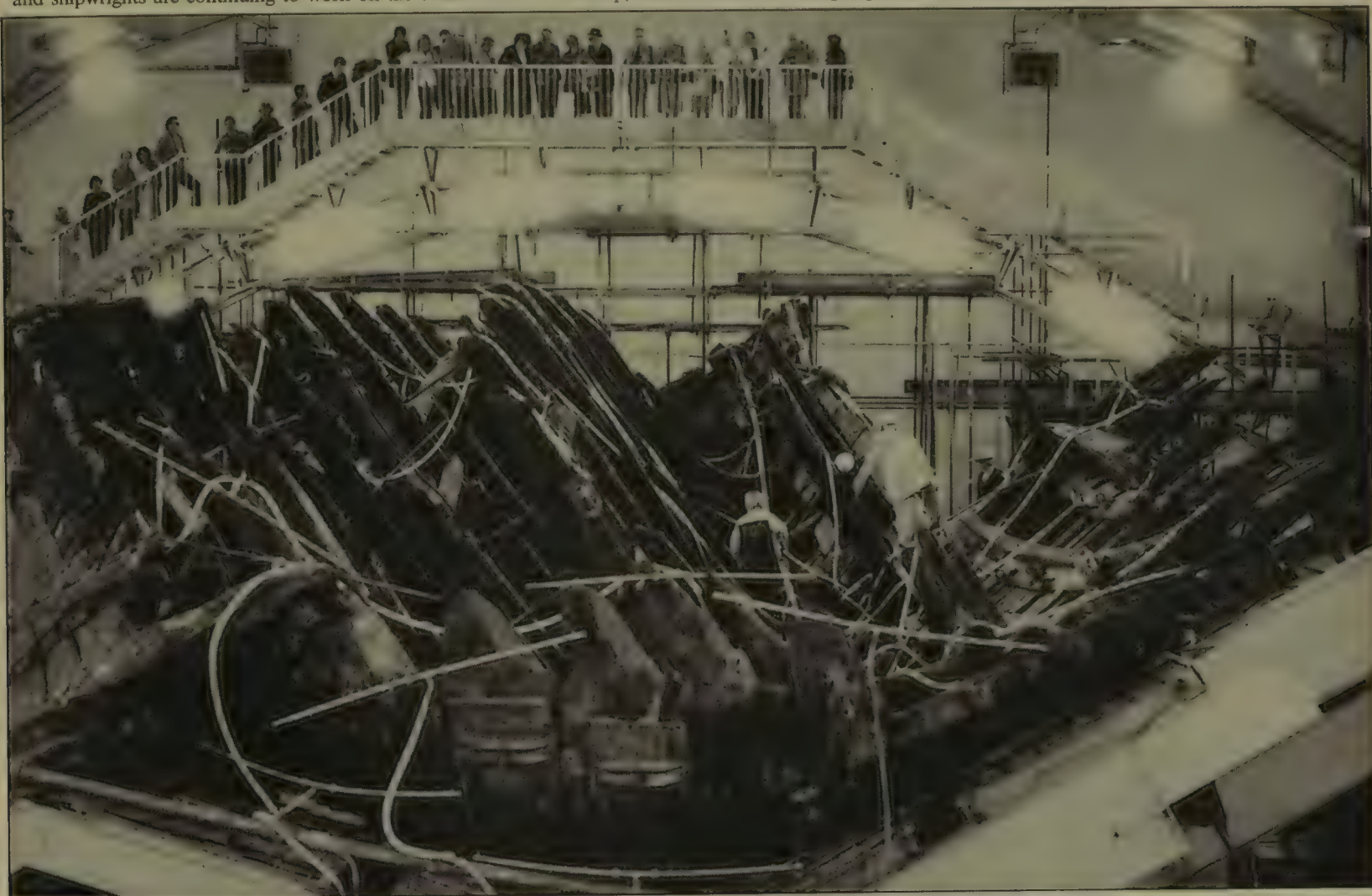
WINDOW ON THE WORLD

NW 83



Australia's cup: *Australia II*, with John Bertrand at the helm, beat the American defending yacht *Liberty* by 41 seconds off Newport, Rhode Island, to become the first foreign winner of the America's Cup in the event's 132-year-old history.

Mary Rose on display: The Tudor warship, raised from the Solent last year after more than three centuries on the sea bed, is now on view in dry dock in Portsmouth. Still in the cradle on which she was lifted from the sea, she lies at the angle of about 60° at which she was found, with the keel to the left of the picture. Archaeologists and shipwrights are continuing to work on the conservation of the ship, whose timbers are being kept moist by sprays of water.





FRANK SPOONE

Rail travel record: The French high speed train, the TGV, set a world speed record for passenger trains, travelling between Lyons and Paris at an average 132 mph.



Railbus launched: These new low-cost, lightweight vehicles, comprising bus bodies on train bogies, go into suburban rail service this year in West Yorkshire.



Founders of a musical legend

by Sir Arthur Bryant

I always listen, usually in solitude, to the second half of the last night of the Proms, and have done so now for more than half a century. I not only listen but sing with the promenaders as though I am present with them in the Albert Hall; it may not be very good singing but, like theirs, it is full-hearted.

I would listen, equally entranced, to the first half, too, if the whole programme were only dedicated both to great music and to the commemoration of the national spirit whose peculiar night this is, or should be. For its first half should include in my opinion one or other of Elgar's two great symphonies, the conclusion of the second of which says more about what our country has stood and still stands for, to those who love it, than any other music ever composed or, indeed, conceivable. It is our common—or rather uncommon—national soul speaking, and speaking elegiacally.

All this is an impertinence in me for I am technically without any claim whatever to musical pretensions, and the last person in the world whom the BBC or any other high musical authority would be likely to consult or listen to on such a matter. The only right I can claim is that of age—or it might be truer to say decrepitude—and of having listened to and taken an invisible part in this particular concert for such a long time. Listening and singing a few weeks ago, it suddenly occurred to me that I was probably the only person either in the Albert Hall or listening outside it who had known at one time or another the people most closely associated with the music and words traditionally sung on this occasion.

I realized as I joined in the singing that I had personally known both the composer and the writer of the words of "Land of Hope and Glory". It was in 1932 at an Empire Day commemoration celebration in Hyde Park organized by the *Daily Express*—then a synonym for Lord Beaverbrook—that as producer of a pageant which I was directing, with Malcolm Sargent as musical director, I had, as the absent Beaverbrook's temporary deputy, to greet Sir Edward Elgar, the aged and by now almost legendary composer who had come to conduct, as the *pièce de résistance* of the occasion, his world-celebrated song. I had, too, to conduct him from his car in the roadway on the Serpentine's edge to the platform in the centre of the auditorium, its slopes surrounded by an enormous crowd.

The great man was dressed, as in those days seemed appropriate for such a solemn and public occasion, in top hat and frock coat and looked like a very aged but upright colonel or

higher military dignitary. I led him to the platform, where he motioned the scarlet-coated band of the Royal Household Brigade, hired for the occasion, into the opening bars of "Land of Hope and Glory". A few minutes later the vast multitude, visible and invisible, joined in the singing of that famous song, by then long become a second National Anthem. My own part in the ceremony was over in a matter of two or three minutes, to remain in my memory as my sole personal contact with Sir Edward Elgar.

My friendship with the author of the words of Elgar's national song goes even further back in time to nearly 60 years ago. It dates from the first half of the 1920s when I was appointed by a progressive and original-minded director of education as principal of the newly named Cambridge School of Arts, Crafts and Technology—an old-fashioned William Morris arts school. My new post brought me the acquaintance and friendship of A. C. Benson,

then in his last years as Master of Magdalene College, Cambridge. For, though I had no official connexion with the university, I received much kindness and hospitality from three of Cambridge's colleges, Trinity, Peterhouse and, most welcoming of all, Magdalene. It was there in its hospitable hall and later, as I got to know him better, in dinners in his beautiful Master's Lodgings that I enjoyed the friendship of the venerable author of the words of "Land of Hope and Glory". What we talked about on these occasions has long passed out of my memory, but I still retain a sense of warm affection and gratitude to a wise and kindly old man whose flattering interest and encouragement in my youthful work and life remains one of my happiest Cambridge memories.

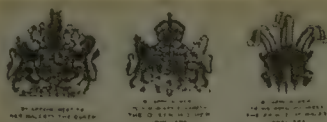
It must have been eight or nine years later, at the time of my production of the Greenwich Night Pageant in 1933, that I made the acquaintance of the founder of the Proms, Sir Henry

Wood. Owing to the serious illness of my musical director and by then dear friend, Malcolm Sargent, I was left without a conductor for the Hallé Orchestra and the Royal Marines Chatham Band whom Malcolm had enlisted for the pageant. As I was determined to retain for the pageant the dancing of the Sea Songs and the singing of "Land of Hope and Glory" and "Rule Britannia", which for the past two years had become a regular feature of the last night of the Proms, I wrote to their founder, Sir Henry Wood—then, like A. C. Benson and Elgar before him, to me an old man—to ask him if he would lend me the score of his *Fantasia on British Sea Songs*. Though I was quite unknown to him he responded immediately with the greatest kindness and courtesy. So for six months during the production of the pageant, the precious manuscript score of this epic work by the Proms' founder and originator was in my personal keeping and custody.

100 years ago



In November, 1883, an army of some 10,000 men led by an ex-Indian Army colonel, Hicks Pasha, was wiped out by the Mahdi in the Sudan. Hicks's army, composed mainly of remnants of the Egyptian army defeated by Wolseley at Tel el-Kebir, including 1,000 cavalry (Bashi-Bazouks) who were reputed never to have learnt to ride, marched into the open desert beyond Dueim. They were massively outnumbered by the Mahdi's force, which attacked and defeated them on November 5 at Kasghil. The news of the disaster came through in late November, and was marked by *The Illustrated London News* in its edition of December 1, 1883, with this sketch of some of the Egyptian troops who were annihilated. In Britain the news forced Mr Gladstone's government to abandon its policy of withdrawing from the area, and led directly to the dispatch of General Gordon to Khartoum, where he was besieged and killed by the Mahdi's dervishes.



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A gold-mounted glass cameo of a classical youth in profile, the gold cable link frame with suspension chains, circa 1830.

ALL SHOWN ACTUAL SIZE

ENCOUNTERS

with Roger Berthoud

Lord Chitnis's three elements

When Lord Chitnis, England's only Asian peer and former *éminence brune* of the Liberal Party, was helping his friend David Steel out of the party's campaign bus in a Yorkshire town during the last election, an elderly woman in the crowd remarked audibly: "That's his personal body-guard, you know. They say he's a gypsy." Slim of build (at 47), darker than any Romany, and sounding immensely English, Pratap Chitnis is gypsy-like only in his weekly trek from the York headquarters of the Joseph Rowntree Social Service Trust, of which he is the chief executive and a director, to its Quaker-modest London office at 9 Poland Street, W1.

His father came to England as a medical student from southern India, qualified and set up as a GP in Birmingham. His mother, who lived in Calcutta, met him while travelling in England with her Indian father and French mother.

Thanks to that Roman Catholic French grandmother, Pratap and his two brothers went to Stonyhurst, the Jesuit public school, which he enjoyed. "As a young child, living in a moderately poor area of Birmingham, I remember that when my brother and I went out on our bikes, other kids would hurl insults at us as blacks—in the early 40s we were the blackest thing around. But I can't remember a single case of racial prejudice at Stonyhurst, and it came as an immense shock when I went into the wider world to discover that, in some people's view at least, one was different."

Deciding at the last minute not to read medicine at Birmingham University, he was offered a place in Law or English, and chose the latter. "To

spend three years just studying English literature: I can think of no more civilized way of gently growing up."

Chitnis subsequently reported for work at the National Coal Board in Hobart House, near Victoria, complete with Homburg hat and rolled umbrella, confident of being chairman within five years. "You all think you are marvellous," the graduate entrants were told, "but you know nothing." Crest somewhat fallen, he reported as a trainee miner at Cannock Chase in Staffordshire, to learn how it was done. "In those days you had to crawl to the coal face. It lasted two to three months—but I'm enormously proud to be a trained miner."

Back in London he found the Coal Board unduly bureaucratic and walked out after a year. The 1959 election loomed. He had earlier joined the Liberal Party—partly to meet people—and to fill time acted as Liberal agent in North Kensington, where Oswald Mosley was having a last stand a year after the Notting Hill race riots. The Liberal candidate at least beat him, and Chitnis soon secured a job as the party's local government officer.

He clinched his reputation, as an organizer in 1962 by helping Eric Lubbock—now Lord Avebury—as agent to win the famous Orpington by-election. "No one thought we could beat the Conservatives, and we smashed them into the ground. . . I went on to become press officer, then general secretary, and resigned in 1969 over difficulties with the money [inadequate party funds] and with the then leader Jeremy Thorpe. Jo Grimond and Richard Wainwright happened to be trustees of the Rowntree Trust, which

happened to be looking for its first full-time executive, and I neatly slotted in. It's nepotism all the way, I'm afraid!"

The (for nowadays misnamed) social service trust is remarkable for its deliberately chosen non-charitable and therefore tax-paying status. That enables it to distribute revenue of some £500,000 a year to political and propagandist causes which, owing to the restrictions of charitable law, other trusts cannot reach. It gave Amnesty its first grant; the main political parties have received its funds for specific purposes; and so do such campaigning bodies as the Low Pay Unit and the Minority Press Group at 9 Poland Street.

Chitnis has not been a Liberal Party member since 1959, and was proposed as a life peer in 1977 not by the party but by "that nice Mr Callaghan" (a chuckle). He sits as an Independent. "Would you take a party whip if you didn't have to?" he asked rhetorically. "If a debate gets boring, I can go home while poor old 70- and 80-year-olds are trooping through the lobby; and I can choose what I am interested in, like Central America [he has observed elections in El Salvador and Guyana as well as two in Rhodesia/Zimbabwe], and don't have to be a junior spokesman on this or that." He helps Steel at elections out of friendship and a love of electioneering.

Despite having served from 1970 to 1977 on the Community Relations Commission (the ex-Liberal MP Mark Bonham-Carter was chairman), he is less active on race relations matters than the black life peer Lord Pitt. "I did speak on the Nationality Act and the immigration rules, but I think I would have done that if I had been as white as snow," he said.

Occasionally, when the trust makes a controversial grant, he gets hate mail dwelling on his skin colour; and sometimes there is incredulity when he says he is Lord Chitnis. Yet he feels very relaxed about it all. "I don't think of myself as Indian, but it's difficult to think of myself as entirely English, if only because so many people tell me I'm not. Being Catholic is a very considerable factor in my life. I feel consciously Catholic, more than I feel radical or English or Indian." His faith was a source of support when his son died of cancer aged seven. His wife Anne, who had worked in the Liberals' press office, now runs the Citizens' Advice Bureau in York.

Looking up an old hero

When I was a teenager besotted with New Orleans jazz and trying feebly to emulate Johnny Dodds on the clarinet, Wally Fawkes—who played the instrument marvellously in Humphrey Lyttelton's band—was a heroic sort of figure. In holidays I would repair to 100 Oxford Street to hear his skilled weaving around the melodic line. The admiration remains and now embraces his skills as a cartoonist. Only the 10-



Lord Chitnis: "In the early 40s we were the blackest thing around."

THE GUARDIAN

year age gap seems to have shrunk.

At 59 he is pretty well preserved: a tall, open and friendly man of medium girth who lives with his second wife Susan and their teenage son and daughter in a comfortable semi-detached house between Hampstead and Highgate. He was born Canadian: at the age of seven he left Vancouver to come with his parents to Sidcup, Kent. That was in 1931, and he suspects they had not heard that England, too, was suffering from the Depression. His most vivid memory is of the seven-week journey in a small cargo boat down the West Coast and through the Panama Canal.

A scholarship took him to Sidcup Art School at the age of 14, and four years later, in 1942, he became a founder member of the George Webb Dixielanders, who spearheaded the New Orleans jazz revival in England. Webb played the piano ("with clenched fists, as I remember it," Fawkes laughed), and before long they brought in Humphrey Lyttelton on the trumpet: Fawkes had met him when refreshing himself very briefly after the war at Camberwell School of Art. Then Lyttelton "sort of outgrew it and needed his own band", and Fawkes became a founder member in 1948.

Coincidentally, he, too, had started work on the Coal Commission, later the National Coal Board, drawing maps of coal seams. When he won an internal art exhibition, the outsider who judged it—Leslie Illingworth, the *Daily Mail's* chief cartoonist—commended him to the *Mail*, who took him on in 1945 to do small drawings as "column breaks" under the pseudonym of Trog. He started drawing the gently satirical Flook strip cartoon for the *Mail* in 1949, the words being supplied successively by Sir Compton Mackenzie (a *Mail* gimmick, but he loved doing it); Humphrey Lyttelton; the jazz singer George Melly, who did a 15-year stint; Barry Norman, Barry Took, Peter Lewis and himself.

He does about six Flook strips at a time, working a fortnight ahead of publication. "Overall it's great fun," he mused. "It's a marvellous medium, much more fluid than a political cartoon, in which you can say only one thing and it has to be very clearly thought out. In a strip you can say 'on the other hand'..." He enjoys doing it all himself, and it saves time.

Fawkes's career as a political cartoonist started in 1959, when the *Spectator's* editor Brian Inglis invited him to draw a small weekly political comment. Then came the *New Statesman* and *Private Eye* in the early 60s, and the *Observer* around 1965. When Leslie Illingworth, who had become a close friend, retired in 1968, Fawkes took over at the *Mail*. "That was quite a big think for me. It meant doing a cartoon three times a week—today for tomorrow. In some ways it's easier than working for a weekly, as you can use more immediate information." He reverted to the *Observer* when the *Mail* went tabloid in 1971 and wanted jokier



Wally Fawkes: a cartoon must be clear but a strip is more fluid.

cartoons. *Punch* is another customer, and he does some bookjackets.

He tries to do Flook early in the week, going to the *Observer's* offices on a Friday, subject in mind. "It was awful at first. I'd be reading all the papers in bed—nothing; take the bus—nothing; walk around the block—nothing. But for the last 10 years, it's got itself grooved: the selection makes itself." When he has drawn it, about half a size larger than it emerges, he shows it to whoever is in charge. "They don't have to laugh. 'Fine'—that means it's OK." Sometimes a little clarification is needed. "You can be so sure of your own idea that you leave something out. But it's

easy to slip it back. There should be as little confusion as possible." Sketching politicians in front of the TV helps him get likenesses, as do photographs, but he then tries to do without them.

Nowadays he plays the clarinet once a week in a Highgate pub, and sometimes when he and his family are down at their house in Hastings. They got to know the area when visiting Illingworth at Robertsbridge, not far inland. This year there have also been some 35th anniversary concerts with Lyttelton. Watching cricket and cooking are two other passions: a kind, peaceable man who has given much pleasure to many and, as a cartoonist, only the necessary degree of offence.

Spreading the dramatic word



Sheila Hancock: doctors can be stupid.

The actress Sheila Hancock, best known as a comedienne, likes new challenges and has a strong social conscience. So she is likely to emerge tired but happy from her latest role—as artistic director of a troupe of 25 Royal Shakespeare Company actors and technicians performing in some of the United Kingdom's theatrically underprivileged areas. In its 15-week tour, the group will stop in 22 venues in such parts as Devon, Cumbria, the Isle of Wight and Northern Ireland, finishing in late January.

It is the company's fourth such travelling circus in six years, previous ones having been led by Ian McKellen, Charlotte Cornwell and Alfred Marks with Barbara Jefford. Armed with past experience, the company takes its own stage, lighting and 500 stacking seats. Three plays are being performed this year: Edward Bond's *Derek*, and Shakespeare's *Romeo and Juliet* and *A Midsummer Night's Dream*, which last Sheila Hancock will direct. She has directed modern and classic works for companies in Oxford, Cambridge and Bromley, but this is her first such tangle with the Bard, and her first directorial work for the RSC.

A tall, rather vulnerable-looking woman of 50 with unruly blond hair, she seemed fairly exhausted already as she rose from a lunch-time siesta on a mattress between rehearsals in an old hall in Kennington. Indeed the whole endeavour seemed a far cry from her roles in West End comedies, in musicals like *Annie* and *Sweeney Todd* and in television sitcoms. Her passionate belief in the tour's value soon shone through, however. "Every taxpayer in the country pays for the RSC and has a right to see it perform," she said, as we perched on chairs in the gaunt hall.

"From Stratford, London and New-castle [where it spends six winter weeks at the Theatre Royal] the RSC covers the Midlands, the south and the north-east, and I think it's our public duty to take it to other parts.

"It's hugely exciting going to non-theatre buildings—schools, sports centres and so on. We hope to show people that going to the theatre can be as much fun as going for a swim. A lot of people are kept out of the theatre by a sense of its mystique, but once they have experienced it they want to go again.

"The letters and response from previous tours show that they have been of huge value: it's something that generates energy in the area. Drama groups have been started up after we have gone, and it gives a morale-boost to people working in drama locally. We are a culturally deprived country, and getting more so all the time. There has never been as great a need for culture as now: people have to discover the beautiful things in life and how to share them. The country is very depressed, I feel, and this seems to be a perfect way to try and do something about that, at however humble a level."

Her sense of duty probably springs not so much from her own modest background (her father ran a King's Cross pub) as from her experience of suffering in 1971, when her mother and first husband died of cancer within nine months. Her mother's ordeal led her to believe that the medical profession is in many ways "pig-headed, stupid and not open to ideas. If they can't cure, they don't know what to do, and they are not trained to communicate." Her first husband, the actor Alec Ross, benefited from the care of a hospice, and she has worked for the hospice movement ever since, giving talks and fund-raising. This she also does for the Cruse organization, which counsels the bereaved.

She is a feminist, too, and much admires those in the movement's front line, like Germaine Greer. "No one has been more ridiculed and reviled than people like her... and now the present government is trying to go back to the so-called Victorian virtues, with all that blackmailing pseudo-morality. A more hypocritical and cruel period you couldn't wish for."

Sheila Hancock might have ventured such a historical judgment with less confidence had she not started studying (often between 5am and 8am) for an Open University arts degree a couple of years ago. It has opened her eyes to much, and enables her to approach the Shakespeare she so loves with a smidgen of the intellectual as well as the theatrical awareness of the RSC heavyweights: her second husband, the actor John Thaw, no doubt gives further support—he is currently in his first season at Stratford. But she is by no means saying goodbye to comedy, and after almost four months on the road, she suspects she might even be ready for a spot of glamour.



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THE REAL TRAVELLER'S WAY.
CATHAY PACIFIC
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New men at the ministries

Nov 83

by Mark Schreiber

Of the 27 permanent secretaries running Whitehall's departments, all but four have gained their present posts since Mrs Thatcher became Prime Minister. Though less well known, they are likely to hold their offices longer than their political masters.



Sir Robert Armstrong, Secretary of the Cabinet and head of the Home Civil Service.

Soon after the Conservatives were returned to power in 1979, Mrs Thatcher made it clear that she would take a more active part than her predecessors in the selection of the permanent secretaries who run Whitehall's great departments of state. Above all, she let it be known that she wanted to be given a choice of whom to appoint, rather than be offered a single candidate who represented the consensus choice of the Senior Appointments Selection Committee (SASC), itself consisting of a small group of permanent secretaries chaired by the Cabinet Secretary.

It was not that Mrs Thatcher wished to appoint political sympathizers. She cares not a rap for the politics of senior civil servants, and indeed few permanent secretaries have any visible ideological leanings. The committee bowed to her wishes, and she has made her choices: an astonishing, coincidental bunching of retirements gave her a unique chance to do so. There does not seem to have been an instance yet of her rejecting *all* the committee's suggestions. The likelihood is that, just as permanent secretaries in the interests of smooth administration will weed out policy options which they feel are unsuitable, so they have weeded out those she would be unlikely to respect or get on with.

Despite a good deal of journalistic comment suggesting that her choices have been very personal, most of the new permanent secretaries would probably have got a top job under a moderate Labour government. A number of them are younger than has been usual, but there is nothing predictable about their appeal to Mrs Thatcher.

Fashionable though it is to decry the Civil Service, these men continue to be the main channel for all official policy advice to ministers; and they are personally responsible to Parliament for the proper spending of their department's funds. Their power derives from two main sources: their permanence and their powers of patronage within their department.

The continuity men of British government have been in Whitehall for many years: ministers come and go, but they stay. They are not among nature's radicals: having spent their careers making the system work, they are unlikely to wish to scrap it when they get to the top or indeed to see it scrapped. Adept at mastering complex briefs, they are deeply versed in the minutiae of their department's affairs and few ministers can hope to draw abreast of their expertise: their prototype is accurately represented—by common consent—in the popular television series *Yes, Minister*. Their power extends downwards too: the career prospects of most civil servants, and certainly of all those within sight of the

top rungs, depend heavily on the opinion of the permanent secretary of the department.

Most of the current crop went to grammar or minor public schools, and more than 70 per cent graduated from Oxford or Cambridge. Even by the standards of industry they are far from badly paid: the Secretary of the Cabinet and the heads of the Treasury and Foreign Office receive a salary of £45,000, the rest get £40,500, and most of them end up with a knighthood, too. The very best may expect the hardships of life on an index-linked pension to be mitigated by lucrative directorships in industry or commerce on retirement at 60, or perhaps the Mastership of an Oxbridge college. It is hard work, but not ill rewarded.

The British tradition of a non-political Civil Service shields them from excessive buffeting from ministerial whims: indeed, the wise senior civil servant will avoid any suggestion of where his political loyalties lie. The late Sir William Armstrong, who as head of the Civil Service in the early 1970s enjoyed unsurpassed power inside Whitehall, is still regarded as having stepped over the barrier between civil servant and politician when he sat on the platform beside the Tory Prime Minister, Edward Heath, at the launch of the politically controversial counter-inflation policy; and when he subsequently attempted to use his personal influence to persuade civil servants to accept the government's pay policy. Significantly Mr Heath's then principal private secretary, Robert Armstrong, refused the personal offer of an early

knighthood from Mr Heath in the 1974 dissolution honours. Happy to wait his turn for a knighthood in 1978, during the Callaghan government, he is today both Secretary of the Cabinet and head of the Home Civil Service.

Sir Robert, 56 years old, was educated at Eton and Christ Church, Oxford, and joined the Treasury in 1950. Clever, tactful and urbane, he has been in close touch with ministers all his working life: having served as private secretary to R. A. Butler, Reginald Maudling and Roy Jenkins at the Treasury, he spent five years in Number 10 Downing Street, first under Edward Heath and then with Sir Harold Wilson. After two years as Permanent Under Secretary at the Home Office, he moved to the Cabinet Office in 1979, and is likely to be there until he retires in 1987. As Cabinet Secretary he is responsible for the smooth organization of the Cabinet and all its committees. That in itself means real power, since it is his task to advise the Prime Minister on the setting up and membership of Cabinet committees as well as on the agenda for and minutes of all Cabinet meetings. He is privy to the Government's innermost secrets, since he is responsible for the intelligence-assessment staffs who, operating from the Cabinet Office, reduce the raw material provided by the secret intelligence service (MI6), the security service (MI5) and the various defence intelligence organizations into practical guidance for senior ministers.

The Cabinet Office is staffed by high-flyers on secondment from other departments—indeed a stint there, like

a spell in a minister's private office (if possible in Downing Street) is an important rung on the ladder to the top of the Civil Service. To be able to continue his two jobs, Sir Robert delegates to the Cabinet Office's Permanent Secretary, Peter le Cheminant, responsibility for the day-to-day running of the Civil Service, and to his four deputies, much of his Cabinet Office work, which means that their jobs in effect have been upgraded.

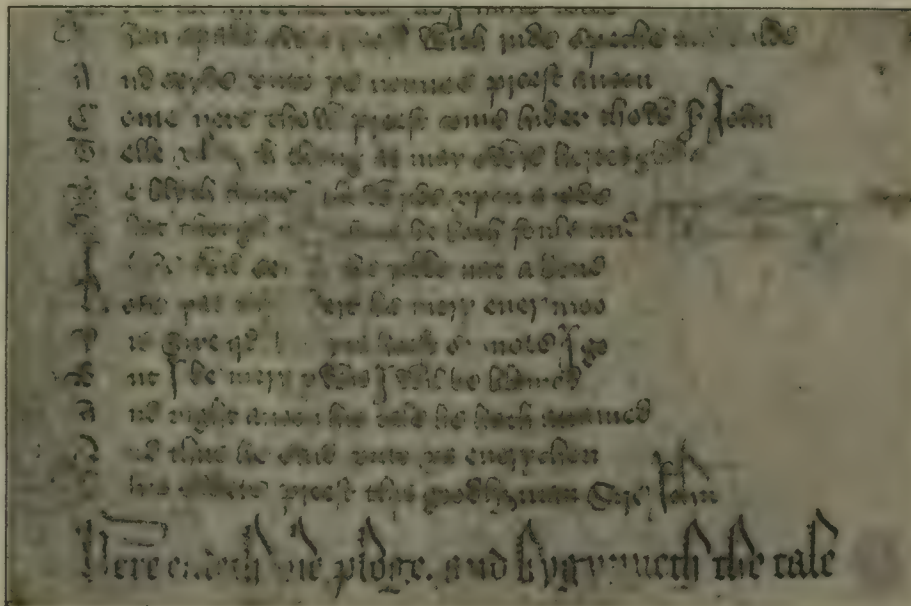
The most prominent butt of Mrs Thatcher's astringent attitude to civil servants has been the Foreign Office. She found its officials lukewarm in her battle with the EEC over Britain's budget contribution; she was outraged by the lack of warning before the Argentinian invasion of the Falklands; and she was suspicious of the handing over of Rhodesia to a militant Marxist government. Robert Mugabe's undemocratic behaviour as Prime Minister of Zimbabwe had undoubtedly confirmed her instinctive dislike of the Lancaster House agreement. At any rate, Sir Michael Palliser, who had been Permanent Secretary of the Foreign Office since 1975 and who retired in 1982, has not yet received the customary peerage. This is seen by some as a mark of Mrs Thatcher's displeasure.

The new head of the FO is Sir Antony Acland, an Arabist who had never headed a major embassy abroad. He is much tougher than he seems, and shares Sir Robert Armstrong's traditional background of Eton and Christ Church.

In deciding who should succeed Sir Frank Cooper at the Ministry of Defence, Mrs Thatcher had to choose between two of the outstanding younger men in the Civil Service, Clive Whitmore and Michael Quinlan. Whitmore was the more aggressive of the two and, as her principal private secretary, had established a close rapport with her—as indeed she demonstrated one day. A group of ministers had failed to reach an agreement on some matter. "Well, I suppose as usual Clive and I will have to sort it out," she said in exasperated tones. One of Whitmore's political masters commented: "The great thing about Clive is that he has views." He also has much reassuring, stolid good sense, which the Prime Minister finds to her liking.

Quinlan, according to some of his colleagues the most intellectually gifted man in Whitehall, had greatly enhanced his reputation with a brilliant paper, totally devoid of the usual Defence jargon, advocating Britain's choice of the Trident weapon system. Cooper, no intellectual himself, never felt happy in the presence of Quinlan's sharp wit and favoured Whitmore as his own successor. So Quinlan had to make do with the Department of Employment, no »»»

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New men at the ministries

less important a post but in Whitehall terms less prestigious.

The choice of Peter Middleton, aged 49, to succeed Sir Douglas Wass as head of the Treasury—a post second only in status to the Cabinet Secretary's—was widely seen at the time as a political decision by Mrs Thatcher. In fact it was more of a technical one. He had been recommended to her while the Conservatives were in opposition by the monetarist economist Sir Alan Walters, her economic adviser, and by some of her City contacts, as being one of the few senior Treasury officials who understood monetarism. She took to Middleton at once when he started briefing her on EEC budgetary policy. Formerly a university economics teacher, he had joined the Treasury in the lowly role of information officer. But his talents were soon spotted, and when he later became chief Treasury Press spokesman he was much esteemed by the then Chancellor, Denis Healey.

Of the two other contenders, Mrs Thatcher had found Sir William Ryrie dour, sceptical and unenthusiastic, and he was banished to the helm of the Overseas Development Administration. David Hancock, of whom she thought highly, went instead to head the Department of Education and Science.

As for Sir Brian Hayes, who was recently moved to the testing Department of Industry, he had made a considerable reputation at Agriculture. There he formed an excellent relationship with Peter Walker, the then minister, during the first Thatcher administration. Together they formed a strong team, proving a good match for the formidable French negotiators, who were accustomed to less tough British counterparts.

Somewhat earlier, in 1979, one of the hardest permanent secretary jobs went to Sir Brian Cubbon, when he succeeded Sir Robert Armstrong at the Home Office. Not only is it a constipated department traditionally anxious to deny and conceal its mistakes but it has a large number of particularly sensitive issues to deal with, notably immigration. Cubbon was badly injured by a terrorist bomb when he was at the Northern Ireland office. Some feel that he has never had quite the same cutting edge since then. Others reckon he makes up for this with wisdom and experience.

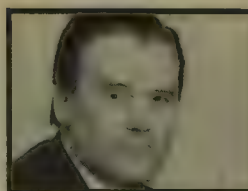
Civil Servants normally retire punctually on their 60th birthdays and after the recent glut of new appointments there will be few top posts to be filled before 1987-8, when those of the Cabinet Office, Home Office, and the Department of Health and Social Security and of Agriculture fall vacant. There is already much speculation on who will then take over from Armstrong. Traditionally Whitehall likes the Cabinet secretary to be in post for

at least five years and if possible for longer. So only the youngest of present permanent secretaries can be regarded as candidates, which probably means Whitmore, Hancock or Middleton. But insiders are closely watching Robin Butler, a 45-year-old Treasury man who seems to combine every possible talent and has the advantage of being Mrs Thatcher's principal private secretary. He will almost certainly get a permanent secretary job when he leaves Downing Street, perhaps at the Department of Energy when Sir Kenneth Couzens retires in May, 1985. This would give him two years in a tough department before Sir Robert leaves the Cabinet Office.

If permanent secretaries share their power with anyone it is with the Whitehall irregulars. Until recently the most influential group of those were in the central policy review staff, the "Think Tank". In decline ever since the departure of Lord Rothschild, its first head, it has now been abolished by Mrs Thatcher. She relies increasingly on her own policy group in Downing Street, headed by Ferdinand Mount, a former journalist leading a team of eight, only one of whom is a former civil servant. A growing number of senior ministers, the only significant exceptions being Peter Walker at Energy and Michael Heseltine at Defence, have their own special advisers. These are temporary civil servants, mostly appointed from that traditional political hot-house, the Conservative Research Department. Mrs Thatcher herself has appointed another Tory researcher Stephen Sherbourne, who once worked for Heath, as her political secretary. Mrs Thatcher also retains the part-time services of Sir Alan Walters as her personal guru in Downing Street. Sir Anthony Parsons, a retired diplomat who reassured her over the intentions of the Foreign Office, has recently been succeeded by Sir Percy Cradock, formerly our man in Peking.

The political irregulars can, if they co-ordinate their activities, partially counterbalance the considerable collective influence of the mandarins. At present, in the first flush of the 1983 election triumph, this is less relevant. The Thatcher Government will have most need of the irregulars if the political going gets tough. If the result of the next election looks in doubt the permanent secretaries will become increasingly careful about which policies they recommend, entering a period of political purdah during the run-up to the election. At that stage they will cautiously examine the policies of the opposition parties and discreetly prepare contingency plans for their implementation or, if necessary, adaptation. Above all they see it as their mandate to keep the government of Britain moving as smoothly as possible. It is in adapting the politically desirable to the administratively feasible that the basis of their real power lies ●

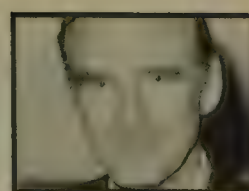
The author is political correspondent of *The Economist*.



Sir Robert Armstrong,
Cabinet Office



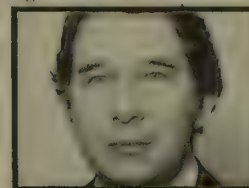
Sir Michael Franklin,
Agriculture



Sir Antony Acland,
Foreign Office



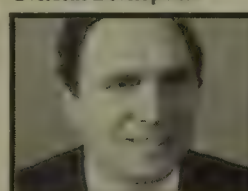
Sir William Ryrie,
Overseas Development



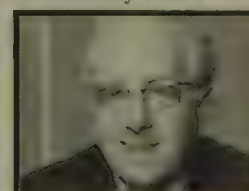
Sir George Engle,
Parliamentary Counsel



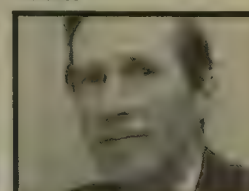
Sir Clive Whitmore,
Defence



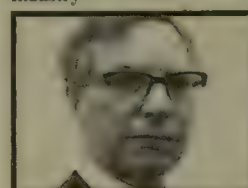
Sir Brian Hayes,
Industry



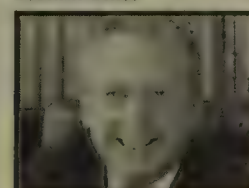
Sir William Fraser,
Scottish Office



Sir Trevor Hughes,
Welsh Office



Sir Kenneth Couzens,
Energy



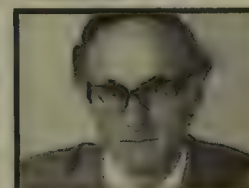
Sir Cecil Clothier,
Ombudsman



Angus Fraser,
Customs and Excise



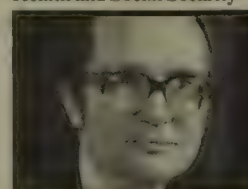
Sir Kenneth Stowe,
Health and Social Security



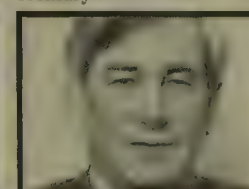
Peter Middleton,
Treasury



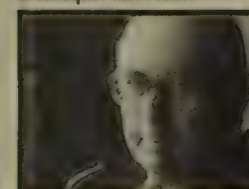
Gordon Downey,
Exchequer and Audit



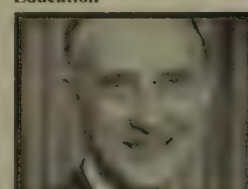
David Hancock,
Education



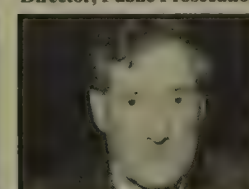
Sir Thomas Hetherington,
Director, Public Prosecutions



Peter Lazarus,
Transport



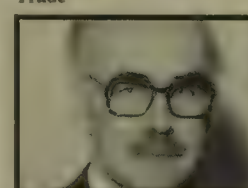
Sir Anthony Rawlinson,
Trade



Derek Oulton,
Lord Chancellor's Department



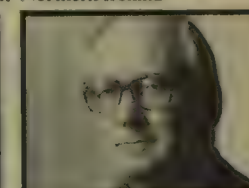
Sir Philip Woodfield,
Northern Ireland



Sir George Moseley,
Environment



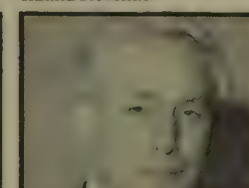
Sir Lawrence Airey,
Inland Revenue



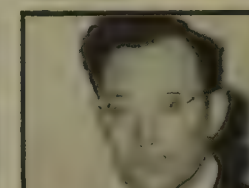
Sir Brian Cubbon,
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Peter le Cheminant,
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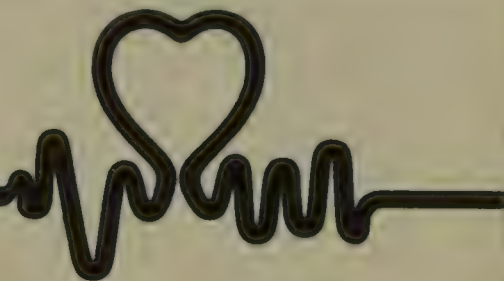
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VIOL 1993

The uses of the Commonwealth

by Indira Gandhi, Prime Minister of India

Nov-83

The Heads of Government of the 48 nations of the Commonwealth meet in New Delhi on November 23. The Prime Minister of the host country, India, suggests ways in which the new Commonwealth can give the world a lead.

India became independent in 1947. One by one the remaining colonies of Britain and other powers became free and the age of empires ended. The transformation of the British Commonwealth into the Commonwealth of Nations reflects and records this great change, and is largely due to my father Jawaharlal Nehru, the then Prime Minister of India, the support he received from V. K. Krishna Menon, our High Commissioner in Britain, and, on the British side, to Lord Attlee and Lord Mountbatten. In his decision that India would remain in the Commonwealth although it was a sovereign, independent republic, my father was guided by the ethos of our struggle for freedom.

Time and again our leaders reminded us that our movement was neither against Britain nor against the British people but against the concept and system of imperialism. Mahatma Gandhi's non-violence was total, embracing absence of violence in action as well as in word or thought.

Jawaharlal Nehru, while being very much an Indian, was also a far-sighted world citizen and a historian interested in the broader issues. The Second World War and the use of the atom bomb pointed to greater dangers ahead. He saw that countries could no longer function in isolation, and that wisdom lay in co-operation rather than confrontation.

Britain and India had shared experiences, though all were not happy. We were deeply influenced by certain values, institutions and thoughts. Existing links needed strengthening. Jawaharlal Nehru and other leaders of the time realized that a free association of nations, without any hint of coercion or assumption of primacy from any side, was worth nurturing. From this perception emerged the modern Commonwealth.

Since then, the Commonwealth has grown out of all recognition. It has become more representative. It now includes as many as 48 members and a great diversity of races and peoples. Sweeping changes on the map of the world have given it an entirely different character. Yet it retains some of its special flavour, born of historical interplay. At Commonwealth meetings we talk about the urgent problems and issues we face, the realities of our circumstances. The same problems may be discussed in the United Nations and elsewhere. But talking among friends who speak a common language and may have a quicker understanding of one another's concerns has partic-



The Commonwealth: member countries in order of joining

United Kingdom	Western Samoa	Lesotho	Solomon Islands
Canada	Jamaica	Barbados	Tuvalu
Australia	Trinidad & Tobago	Nauru	Dominica
New Zealand	Uganda	Mauritius	Saint Lucia
India	Kenya	Swaziland	Kiribati
Sri Lanka	Malawi	Tonga	Saint Vincent & the Grenadines
Ghana	Malta	Fiji	Zimbabwe
Malaysia	Zambia	Bangladesh	Vanuatu
Cyprus	The Gambia	Bahamas	Belize
Nigeria	Singapore	Grenada	Antigua & Barbuda
Sierra Leone	Guyana	Papua New Guinea	Maldives
Tanzania	Botswana	Seychelles	St Kitts-Nevis

ular point.

Gradually the rigidity of the Commonwealth has eased and the meetings are now held in a more informal and relaxed atmosphere. There are differences, even disputes, among members, but these are not allowed to intrude. All members have accepted the need for forbearance, without which the Commonwealth might long ago have broken apart. It cannot take on itself the task of fault-finding or adjudication of differences. On the contrary, our constant search must be to build

bridges and enlarge mutual understanding.

We must also be careful not to apply narrowly utilitarian yardsticks to the Commonwealth. People sometimes accuse it of being powerless, a mere talking shop. But all international organizations are bound to be vulnerable to this charge. How else are we to understand one another and come closer except through talk? Let us also not forget that the Commonwealth has been effective in the cause of the independence of African states.

The Commonwealth is not the only, or even the chief, world organization. All Commonwealth members subscribe also to the United Nations Charter. And they are members of other groups, regional or otherwise. Through its relative coherence the Commonwealth is uniquely able to address world problems which affect us all. It provides yet another forum in which to strive for peace and development.

The Commonwealth can be a pathfinder. It should not content itself with echoing views and conclusions which come out of other forums. In many matters it can give a lead. The expulsion of South Africa from the Commonwealth, for instance, was a notable step in the world-wide battle against racism.

Member countries have much in common but there are several areas in which we do not think alike. For India, non-alignment is a fundamental tenet of policy and we had made this decision even before independence. This basic approach is not shared by all members of the Commonwealth. The non-aligned movement has now grown to include most of the developing countries, including those within the Commonwealth. India does not seek to lead the non-aligned, though it now heads the movement, but it has acquired new and specific responsibilities. The non-aligned have a collective view on peace and disarmament, on development and social justice. India steadfastly supports these views, which it is our duty to promote. Similarly, we are part of the Group of 77. Commonwealth meetings enable us to reflect on these ideas, to promote them and to seek practical results.

The Commonwealth can serve a useful function if it adheres to the policy of peaceful co-existence and co-operation. The industrialized nations may be fewer in number but militarily and economically they are incomparably stronger. If they disregard the needs of the developing countries, which we consider are relevant to resolving the problems even of the affluent, there is bound to be conflict. Hence the necessity of looking constantly for areas of agreement rather than of differences, and of trying to enlarge them. Disruptive forces are at work. Growing disparities between nations, increasing tensions and fear of war have cast a gloom on our world. A multi-racial Commonwealth, composed of developed and developing nations, is in a unique position to serve the cause of peace and progress by giving its support to a policy of conciliation and co-operation.

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THE SCOTCH OF A LIFETIME

London's Orbital Road

by Tony Aldous

The opening early next year of an important new stretch of the M25 motorway will improve access to the Channel ports and enable traffic from the north to avoid London.

Early next year the Department of Transport will open a 7 mile stretch of the M25 from the M11 interchange at Hobbs Cross in Essex to the A10 at Bull's Cross, just west of Waltham Cross. This is a particularly important addition, because 39 miles of continuous orbital road will then run from South Mimms to Swanley, at last connecting the A2/M2 and M20/A20 routes to the Channel ports with the A1(M) to the north, and also providing a good (though for the time being indirect) link to the M1.

Traffic from the Midlands and the north will for the first time be able to avoid London easily, saving time, fuel, and wear and tear on both vehicles and drivers. Some 64 miles of the 120 mile Orbital Road will then be open to

traffic. All the rest is under construction, though the last section—from Maple Cross to South Mimms—is not due to open until 1986.

The notion of an outer orbital motorway was first postulated in the Abercrombie Greater London Plan of 1944. Originally it was seen as one of three or four rings. The others—and especially Ringway 1, the notorious "Motorway Box"—proved politically impossible to achieve. Ringway 1 survives only vestigially in the East Cross Route north and south of the Blackwall Tunnel and $\frac{2}{3}$ mile of motorway called the M41 running north from Shepherd's Bush and now acting only as a feeder to Westway. Ringway 2 has rather more substance, at least north of the Thames, in the

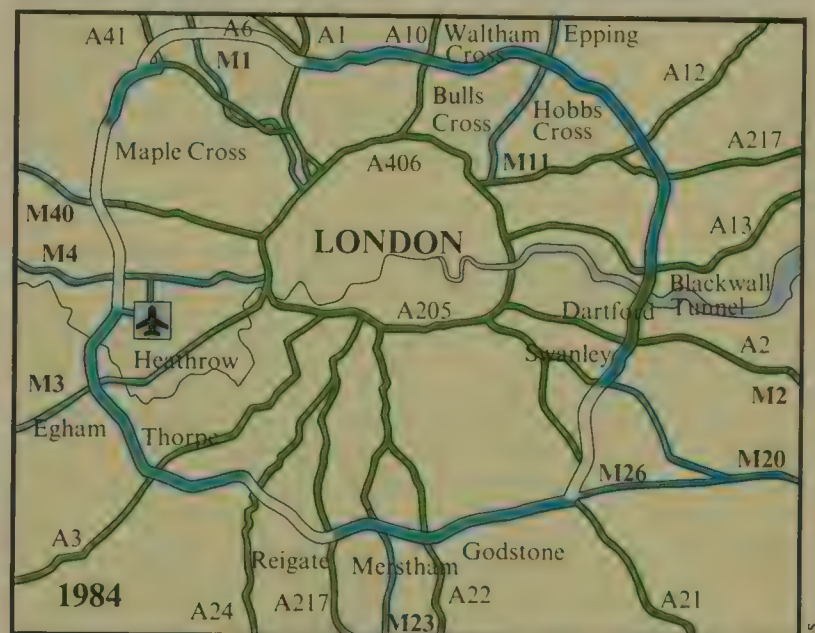
North Circular Road which the Department of Transport has been steadily widening and upgrading with flyovers, underpasses and slip-roads.

But the Outer Orbital was different. It carved through no densely populated areas of up-and-coming Victorian inner London, nor did it threaten to slice away the gardens and the tranquillity of hundreds of well maintained 1930s semis. It ran largely outside the GLC boundary—therefore London politicians could be in favour of it. In the counties around, relief of traffic-beleaguered towns and villages, greater ease of car commuting, and—even before the recession—the prospect of some economic benefit flowing from improved accessibility, were factors more than sufficient to outweigh the

protests of those directly and unfavourably affected by the road.

The concept of a complete Outer Orbital built by the government as a motorway emerged in the early 1970s after it had become clear that the GLC would not or could not build the Ringways. Four key stretches had priority, each connecting with one or more main radials: A1 at South Mimms to A11, completed in 1975 (now identifiable as the section between junctions 23 and 24); A30 to M3, Thorpe-Egham (junctions 12-13), completed in 1976; Godstone-Reigate, A22, A23/M23, and A217 (junctions 6-8), also completed in 1976; and Dartford-Swanley, A2 to A20 (junctions 2-3), opened in 1977.

In the 70s the Department



The M25 Orbital Road as it will be at the end of this year, top left, and as it is planned in 1984, top right, 1985, bottom left, and 1986, bottom right.

London's Orbital Road

of Transport's "highwaymen" had it good. Take for instance the Godstone-Reigate section, straddling the M23 at the Merstham interchange—a gargantuan structure $\frac{3}{4}$ mile across in each direction and containing some 15,000 cubic yards of concrete. The then Ministry of Transport asked the county council to make the necessary draft orders in late 1966; they were published in April, 1968; the inquiry (which also took in a section of the M23) was over in 30 days, and a decision was announced in May, 1968.

But as the M25 bandwagon trundled steadily on, various obstacles were thrown in its path. A new kind of objector appeared who was concerned with broader environmental factors, such as the M25's impact on London's countryside, and the fundamental question whether it was right or sensible to build an orbital motorway when an energy crisis was calling in question even the most conservative traffic projections. The Department learned to face for the first time the dedicated and virtually full-time professional objector—like John Tyme—determined to use every procedural device to delay the start of construction; some inquiries were disrupted by barracking, stink bombs, and singing and chanting calculated to drown all but the most lusty-lunged QC. Even those objectors eschewing such tactics began to make use of obscure legal niceties of which the Department had hitherto scarcely been aware.

Thus they learnt to their cost, after publishing orders to acquire land at Leatherhead, that some land has green belt status by virtue of an Act of 1938. They discovered, too late, that the proposed order included a tiny area of this land, for whose purchase the prior approval of the Secretary of State for the Environment is required. They did not have that approval. So they had to start the procedure all over again with a delay of several months.

More fundamentally, objectors now showed themselves prepared, having lost at public inquiry, to challenge the decision in the courts. On the eastern side of the orbit a young civil servant, Miss Lesley Lovelock, took the Department not just to the High Court but to the Court of Appeal and the House of Lords. She lost, but the cost of her litigation was 18 extra months of congestion, delays and accidents.

On the M20-A21 stretch along the west side of the Darent Valley, the inquiry produced two procedural "firsts". It was presided over by an "independent" inspector nominated by the Lord Chancellor rather than the promoting Minister; and counsel for the promoting department attempted to argue that the Countryside Commission, being a creature of government, could not appear against a Whitehall department to argue against a route through an Area of Outstand-

ing Natural Beauty. The inspector, George Dobry QC, firmly ruled against this contention; but in the end he recommended that the road should go ahead substantially as proposed, whereupon one group of objectors carried their litigation to the very doors of the House of Lords. They urged the judges to upset the Minister's decision because the inspector (by then a circuit judge) had, they contended, misunderstood the evidence.

There were some celebrated and notable local objectors. Sir Ronald Harris, then First Church Estates Commissioner, and Yehudi Menuhin found common cause in opposing the line of the motorway west of Leatherhead, which ran roughly between Sir Ronald's elegant Slyfield Farmhouse and Menuhin's music school; an octogenarian painter, Lionel Ellis, maintained for some months that he would rather die than leave his house midway on the line of another part of the Surrey M25; and in Buckinghamshire friends of the Booksellers' Retreat, sheltered housing for retired book trade employees, argued with some eloquence that all tranquillity and peace of mind would be destroyed by a viaduct running almost over the pensioners' heads. These objections achieved only marginal adjustments.

In other places the Department, either on second thoughts or an inspector's urging, have spent considerable sums on softening the environmental impact. The road in the Epping area, originally promoted as the M16, includes two sections of cut and cover tunnel: one at Bell Green, Epping, allows reinstatement of a local cricket pitch with rebuilt pavilion, all at government expense; the second is in the nature of a "green lid" over a corridor of land kept clear for the road, but which nearby residents had in the meantime come to regard as their local recreation ground. Moreover, as the road progressed, the highway engineers showed themselves more skilful in using earth mounding and planting to minimize noise and visual disturbance, and more willing to spend money on these measures.

Now the battles are over: the whole road is either open or being built. Will it live up to the hopes and fears it has aroused? Traffic levels on the western section past Heathrow Airport, due to open in about 18 months' time and provide the last link in a direct Heathrow-Gatwick motorway connexion, are forecast to reach 90,000 to 120,000 vehicles a day by 1996. The Department's engineers emphasize that they do not expect the completed M25 to divert more than a small proportion of traffic approaching London on the main radials—it is a well established law of highway design that the bigger the city to be bypassed the smaller the proportion of traffic that will bypass it. The hope is, however, that a disproportionate number of heavy goods vehicles, including international traffic, will—even without draconian lorry bans—avoid London.



The M25 at Lyne Bridge, near Chertsey, Surrey. The railway crosses the road at this point and the slip road to the M3 is arrowed at top left of the picture.



The M25 crosses the M3 at the interchange near Thorpe Green, Surrey.

Debate over how much traffic can be diverted has of late taken second place to a different worry. Can the green belt, through which most of the M25 passes, hold out against pressure for development at or near its busier interchanges? Few people quarrel with government proposals for four motorway service areas, one on each side of the Orbital. As the Department's report on the subject puts it, if adequate services are not provided "traffic will leave the motorway in search of services in adjacent towns and villages and a significant proportion of the economic and environmental benefits of the road will be lost."

The Government's current reassessment of green belt policy has, however, fuelled fears that the Orbital, though it

may alleviate some of London's traffic problems, will even further weaken the economic competitiveness of the inner city. Most local planning authorities appear to take the view expressed in *The Impact of the M25* (Standing Conference on London and South East Regional Planning, December, 1982) that the M25 is a two-edged weapon: it can be used, as they urge, to steer new development to locations earmarked for growth, like the two Thames-side zones on either side of the Dartford Tunnel; or it could be the occasion for a jolly free-market scramble for attractively located sites. That choice will be determined primarily by decisions on green belt policy soon to be taken by the new Environment Secretary, Patrick Jenkin.

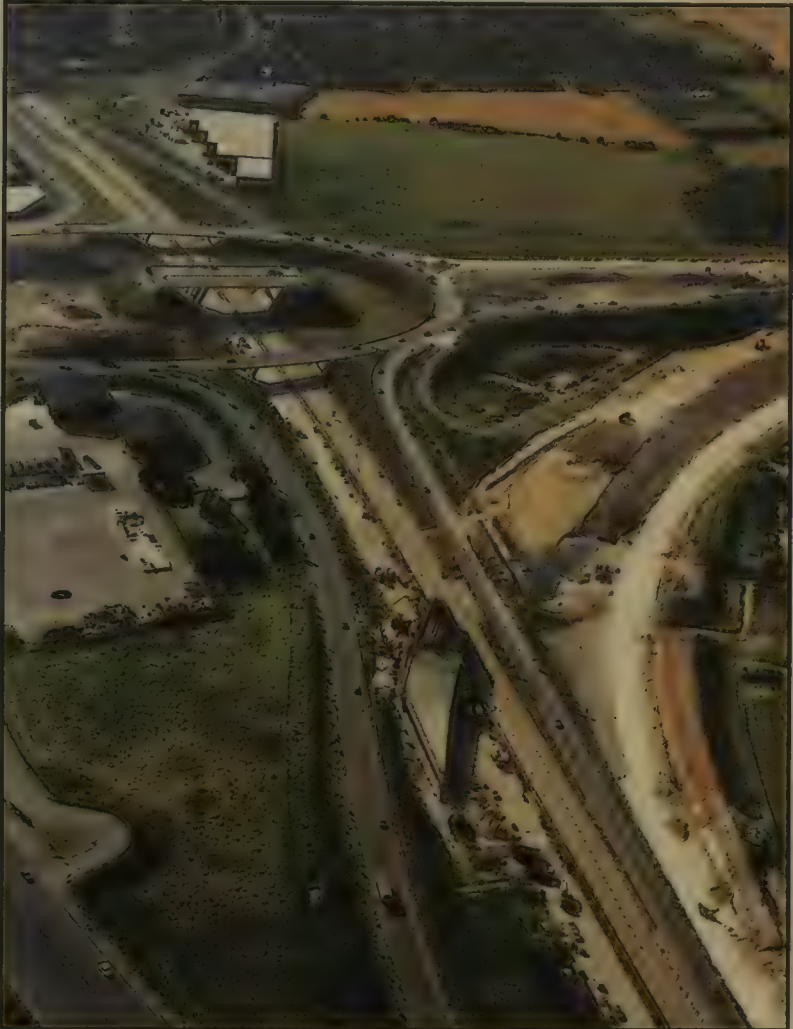
The Orbital Road spans the Thames and its watermeadows at Runnymede, below.



An impressive aerial view of the interchange where the M25 and the M11 cross each other at Theydon Bois, near Epping, Essex.



The New Haw viaduct carries the road over the canal at Wisley, Surrey.



The M25 at Swanley, Kent, links up with the main Folkestone road, the M20.



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And the dashboard bristles with switches, and warning lights for everything from low oil level to worn brake pads.

Depending on which model you choose, you can specify 4- or 5-speed manual gearboxes or an automatic.

There's a two layer ventilation system that keeps you fresh as well as warm. And such is the attention to sound deadening that even the holes that carry wiring from the engine compartment into the car are sealed against noise.

Another advanced feature—the radio aerial is built into the back window, so it's vandal proof.

A stereo radio cassette with four speakers is standard. So are central locking, a tilting/sliding sun roof, electric front windows and tinted glass.

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stretch out in the back. The Orion has more back seat knee room, leg room and head room than any car in its class, so you can really sit back and enjoy the ride.

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You can see the new Orion at your local Ford dealer now. We think you'll agree, it's a modern classic.

*Standard with 1.6 engines, optional with 1.3.

†Ford computed figures.

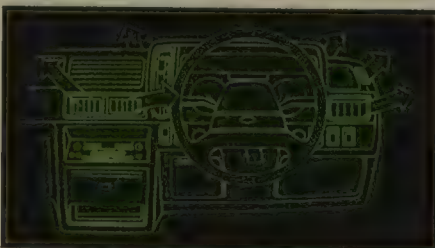
Car illustrated has optional metallic paint and rear seat belts.



Hatches in the back seat fold to increase luggage capacity

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1.3 4-speed	47.9 (5.9)	36.7 (7.7)	33.2 (8.5)
1.6 5-speed	54.3 (5.2)	40.4 (7.0)	33.2 (8.5)
1.6 Auto	43.5 (6.5)	34.0 (8.3)	27.7 (10.2)
1.6i 5-speed	47.1 (6.0)	36.7 (7.7)	27.7 (10.2)

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The secret of ULTRA

by John Winton

The cracking of the German "Enigma" code gave the Allies access to information—classified as ULTRA—about the enemy's tactics during the Second World War. However naval security lapses gravely endangered this priceless intelligence *coup*.

When one player consistently knows which cards his opponent holds, how much and how often dare he go on winning before his opponent begins to suspect, and changes the cards or the game? That, in essence, was the problem, unique in the history of warfare, which ULTRA posed for the Allies in the Second World War.

ULTRA was the special security classification and the name given to the information obtained after breaking the code of the German enciphering machine "Enigma".

Copies of Enigma built by Polish mathematicians and cryptanalysts were given to the British and French just before the outbreak of war. Using a special deciphering machine, the British broke the code which, because it was changed daily and because the various branches of their army used different codes, the Germans believed to be completely secure. So valuable was the intelligence obtained—from early in the war the British knew of almost all the radio transmissions between German high command and headquarters in the field—that it was given a special security classification.

The problem posed by ULTRA was especially acute at sea where, traditionally, the Admiralty has always tried to give a commander all the help and intelligence it can—and then has left him, as the man on the spot, to get on with it. Interference from afar has often led to catastrophe.

But ULTRA gave the Admiralty an unprecedented overall view of the enemy's world-wide naval operations and forced it to take a much closer and more active part in the day-to-day running of operations. This was because, paradoxically, too much success could be disastrous. Too many U-boats sunk, for instance, at their remote refuelling rendezvous might imperil what Winston Churchill called "the precious secret" of ULTRA.

The Admiralty took every possible precaution to safeguard ULTRA. It was available only to certain flag officers and a few selected members of their personal staffs. It was forbidden even to mention the word ULTRA in any other signal, in war diaries, or in reports of proceedings. All ULTRA signals had to be paraphrased before they were passed on. Above all, any operations undertaken as a result of

ULTRA had to have a "cover story" to account for the presence of our forces at the scene.

The flow of ULTRA increased to a flood early in 1941, after successes by the cryptanalysts of the Government Code & Cypher School at Bletchley Park. These were followed by the tremendous *coup*, which was brilliantly exploited, of the capture in the Atlantic in May, 1941, of the U110 with her Enigma coding machine intact. Yet this priceless source of intelligence was very nearly lost almost at once.

Between May 7 and July 11, 1941, no fewer than 15 German supply or weather-reporting ships were sunk in the Atlantic, eight of them as a direct result of ULTRA. The first was the 306 ton *Muenchen*, a trawler converted to a weather ship, sunk north-east of Iceland on May 7.

A boarding party from the cruiser *Edinburgh* found and seized German Enigma cypher keys for future months. The "cover story" was that the *Edinburgh* was on her normal patrol and, furthermore, the Admiralty communiqué said that the *Muenchen* "had been scuttled before our forces were able to board". But as the toll of German ships began to mount, the Admiralty decided that the cumulative effect of all these sinkings could hardly be explained away and was bound to make the Germans suspicious. The First Sea Lord, Admiral Sir Dudley Pound, ordered that two ships, the *Gedania* and the *Gonzerheim*, should be spared.

To the Admiralty's consternation the *Gedania* was intercepted by pure chance north of the Azores and sunk by the destroyer *Marsdale* on June 4. On the very same day *Gonzerheim* accidentally met the battleship *Nelson* west of the Canary Islands and, understandably, scuttled herself. After that the watchers in Whitehall held their breath. The Germans were extremely suspicious and investigated the mass destruction of their ships. Not for the first or last time they concluded that their Enigma must be inviolate.

Mr Churchill pressed for more operational use of ULTRA (or BONIFACE, as he called it, using an earlier code-name). He seemed to think that Admiral Sir Andrew Cunningham, C-in-C Mediterranean, was dragging his feet. In July, 1941, Churchill sent a



An Enigma enciphering machine in use by German troops at Sedan in May, 1940.

minute to Pound: "I wish I knew what he [Cunningham] *did* when he received these messages." Unknown to Churchill or Cunningham, the Navy in the Mediterranean was doing its very best to use ULTRA—in a way which threatened catastrophic results.

On July 16, 1941, ULTRA informed the Vice-Admiral (Malta) that the Italian ship *SS Bosforo* would shortly be sailing from Naples to Benghazi. At once the Captain (Submarines) at Malta sent a signal to a submarine on patrol giving *Bosforo*'s name and position, her destination and estimated time of arrival, and details of the torpedo-boat and air cover the Italians were organizing for her—all in the exact words of the original ULTRA signal. Had Captain (Submarines)'s signal been captured or decoded by the enemy, ULTRA would surely have been lost.

All that was necessary, as the Admiralty reproof sharply pointed out, was to tell the submarine which was already on patrol to move to a new area "if not already in contact with the enemy", where she would have a good chance of sighting *Bosforo* at a time and place favourable for evading any possible anti-submarine measures.

In November, 1941, Flag Officer North Atlantic at Gibraltar informed ships and authorities in the North Atlantic area of three German "U-boats in the following positions"—giving an exact repetition of ULTRA information. In the same month C-in-C Mediterranean passed to the Naval Attaché in Ankara the contents of an ULTRA decrypt revealing that the enemy knew about an Allied plan to pass Russian tankers from the Black Sea into the Mediterranean. The Naval Attaché was not authorized to receive ULTRA. Turkey was a neutral country and, moreover, a noted hot-bed of espionage.

It was no wonder that the Admiralty issued some thundering reprimands, which were so effective that everybody concerned took them to heart. There were no more lapses for nearly a year, when the Army was at fault. In September, 1942, the enemy learnt that Montgomery had had foreknowledge of Rommel's attack at Alam el Halfa in August, and also knew of Rommel's illness. Mr Churchill himself rebuked Montgomery.

Early in December, 1942, three ULTRA signals indicated an Italian attack on a North African

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Mobil

The secret of ULTRA

port. In fact ULTRA established it as an MAS (torpedo-boat) attack, mounted from Bizerta on Bone during the night of December 11. This information was passed on, unparaphrased, to the Naval Officer in Charge, Bone, who was not an authorized ULTRA recipient. This was bad enough, but worse was to come. NOIC Bone rebroadcast the warning to the destroyer *Velox*, escorting a convoy to Philippeville, and to a wide circle of interested parties, ordering *Velox* to delay the convoy's arrival because an "E-boat attack on Bone is expected tonight". NOIC Bone used Naval Cypher No 3, a code which the Italians were strongly suspected of having broken. They did indeed break the message. On December 18 the German naval command in Italy was reporting that "the enemy had prior knowledge of the planned MAS attack on Bone on 11-12 December".

ULTRA was now definitely compromised. The watchers in Whitehall could do nothing this time but cross their fingers and hope. Miraculously, nothing happened, not even when there was a further series of hair-raising security lapses. On January 3, 1943, Captain (10th Submarine Flotilla) at Malta sent a signal to the submarine P42 on patrol containing the words "three merchant ships one destroyer" and a position, which exactly repeated an ULTRA signal. It was the same lapse as in 1941. When reprimanding the Vice-Admiral (Malta) the Admiralty said, "This is a matter over which we cannot afford to have any, repeat any, slips."

But there were more slips. Three days later Flag Officer West Africa received an ULTRA giving the position of a rendezvous between a German supply U-boat and the Italian U-boat *Cagni*. On January 10, in a signal exactly repeating the ULTRA text, the destroyers *Ilex* and *Holcombe* were ordered to search the area. Now even the U-boats noticed something amiss. On the 12th, U459 reported "two waiting destroyers" at the rendezvous.

In March, 1943, ULTRA revealed that the enemy was going to pass two convoys across to Tunisia, on the 12th and 13th. Their cargoes, transported in four merchant vessels and a tanker, were, in General Kesselring's words, "decisive for the future conduct of operations". Plans were made to attack the convoys but unfortunately they were delayed. A large number of British strike aircraft and some warships were sighted by the enemy where the convoys would have been had they not been delayed. Two ships and the tanker were sunk. But the enemy's suspicions were thoroughly aroused, and as the Admiralty said, "great care will be required until these are allayed." Pound and Churchill rebuked Cunningham. Churchill even threatened to withhold ULTRA unless it was used

"only on great occasions or when thoroughly camouflaged". Cunningham replied that one of the convoys had been sighted from the air and thus had a "cover story"; that there were frequent movements of warships in the area where the convoys were attacked; and that the enemy was blaming security leaks to excuse his own failure to protect the convoys.

Flag officers and their staffs could be excused for asking why the Admiralty sent them this intelligence if it did not want them to act on it? In the far-flung naval commands around the world, the sinking of even one U-boat was a rare and joyful event. Only the Admiralty could assess the overall effect of the sinkings—and even then grave mistakes were made.

On February 12, 1944, as a result of ULTRA, the German tanker *Charlotte Schliemann*, en route to refuel four U-boats, was sunk by the destroyer *Relentless* in the Indian Ocean about 900 miles from Mauritius. On March 11 the German-manned ex-Italian U-boat U-It22 was sunk by aircraft, again through ULTRA, 400 miles south of Cape Town. It had been on its way from Europe to the Far East and had been due to rendezvous with the homeward bound U178 and hand over some radar material. On March 12 a second German tanker *Brake* (actually *Charlotte Schliemann's* replacement) was sunk by the destroyer *Roebuck*, also in the Indian Ocean south of Mauritius.

None of these incidents was suspicious in itself. The risk to ULTRA was no greater than usual and each had a "cover story". The *Charlotte Schliemann* had been sighted, in company with a U-boat, by a Catalina flying boat on the 11th. Air patrols in the area where U-It22 had been sunk were not likely but not entirely unexpected. *Brake* had first been sighted by aircraft from the escort carrier *Battler*. But taken together these three sinkings were highly suspect. Over a comparatively short period three warships had been sunk near rendezvous which had been specially chosen for their remoteness, either on the very day of the rendezvous or the day after.

One of James Bond's opponents once opined "Once is Happenstance. Twice is Coincidence. But Three Times MUST be Enemy Action." German intelligence did not subscribe to this theory. Instead they suspected treachery, careless talk, the French Resistance, or the activities of the SOE (Special Operations Executive). They assumed that cyphers or contents of messages must have fallen into Allied hands, or that the Allies were succeeding through "external observations". They still put complete trust in the Enigma machine.

So, happily for the Allies, ULTRA remained secure. But, as the official British naval staff admitted, it was only achieved through "luck and the amazing stupidity of the German Intelligence as regards the unbreakability of their cyphers" ●



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Life in a Natal township

by Nancy Durrell McKenna

Since 1970 the black inhabitants of the "Homelands" resettlement camps in South Africa have been enduring much hardship and deprivation. But one old lady in KwaZulu demonstrates their indomitable spirit.

Bhadula Violet Myaka (known as Gogo, or Granny) is 78 years old and a displaced person. She was a victim of the 1978 onslaught on "black spots" around the town of Ladysmith in KwaZulu, Natal, South Africa.

Until 1913 the blacks were allowed to buy freehold land or to work as tenant farmers. Following the creation of the "Homelands" under the 1970 Bantu Homeland Citizenship Act any black-owned land falling within the 87 per cent of South Africa designated as "white" was labelled a "black spot". Its people were forcibly removed

without adequate compensation to the nearest resettlement camp. For Granny the nearest camp was Ekuvukeni, which literally means a place of renewal, but is ironically called "the promised land" or—"the dustbin".

It is approximately six hours by car from Johannesburg to Ekuvukeni. When I arrived at dusk with an interpreter, the camp appeared to be encapsulated in a low-lying cloud of smoke caused by the braziers used for cooking and warmth. Granny welcomed us and that evening I shared her double bed with the special linen unfolded for the

occasion, listening to her many anecdotes; only three days later did I leave.

Granny's life had come almost full circle. She was born into a peasant farming family of seven, and it was her task when young, disguised as a boy wearing a khaki shirt, to guide the yoked oxen into town. At 16 the longest and most memorable period of her life began, working as a domestic for the powerful Cochrane, Mayor and Mayoress of Ladysmith. Violet soon assumed most of the household responsibilities, including the management of the Cochrane estate. ➡



Top and above, Gogo ironing and outside her home in the Ekuvukeni township. Her former mud house is on the left. Right, queuing for water, which is frequently in short supply, at Onverwacht, a typical South African resettlement camp.



Top, tin shacks and makeshift dwellings are brightened by plants cultivated in the meagre soil. Above, there is no church in Ekuvukeni so services are conducted in a school room. Left, a woman and children at the neighbouring township of Ezakheni.



Life in a Natal township

"My child, those were the days. An Indian chauffeur had to take me into Ladysmith to collect the monies from various properties and bank them." Mrs Cochrane gave strict instructions to the bank manager and head of the post office to "treat my girl as if she was myself". To the amazement of the locals, blacks and whites alike, Violet came to lead a very privileged life. When she entered the bank, not only did she not have to join a queue, but the bank manager stood to greet her. Her services to the Mayoress continued after her marriage to Madoda Alfred Myaka on June 10, 1930.

Alfred was born in northern Natal in 1899. His neat appearance and soft-spoken manner were highly acceptable to the Cochranes, whose approval was needed for his marriage to Violet. Although he had been brought up in the Dutch Reformed Church, Violet prevailed upon him to change his allegiance, and in 1949 he was ordained as a catechist in the Anglican Church. Sadly their only child died shortly after birth and they later adopted (not legally) four children.

The first six months after resettle-

ment in Ekuvukeni in 1978 were terrible. The Myakas (10 people in all) moved into a tin shack. Many of their belongings were damaged or stolen and Alfred became ill. With their life's savings, and helped by one of their adopted children, they began to build a breeze-block house costing more than 3,000 rand (£1,500). It has two bedrooms, a dining room, lounge and kitchen (still unfinished).

What troubled Violet most was her awareness that Alfred's eyesight was beginning to fail. He could no longer read the Bible at church, nor preach in his powerful voice. He died on their 51st wedding anniversary on June 10, 1981. Her black dress is a constant reminder of her future as a widow.

Her feeling of isolation is shared by the majority of women in Ekuvukeni, and stems from the migration of their men to the towns to seek work. In their former communities families owned small plots of land, with room to grow vegetables and keep cattle and chickens: a subsistence life. But Ekuvukeni is a "township" and keeping livestock is not permitted. The animals one occasionally sees belong to people angry enough to defy authority. The soil is sandy and the plots are too small to farm. Without land and grazing rights the alternatives are bleak. The



men must leave their families to work in the mines or the cities, and live in single men's hostels. For those fortunate enough to find work closer to home, the day begins at 4am with a bus drive of at least two hours.

The routine is also clear-cut for the women. They look for work in factories or as domestics, but are seldom successful. They remain mired in the daily struggles in their "homelands": the endless search for firewood, the preparation of the braziers, and caring for the children.

The bucket lavatory is an example of a system which perpetuates degradation. Bucket collection should be twice a week, "but when it's full you only hope the truck will be around". Health hazards are linked to the problems of Ekuvukeni's infrastructure: lack of water and sanitary facilities; inadequate shelter and overcrowding; and a single clinic with two nursing sisters for a community of 20,000 people. The nearest hospital is 22 miles away.

Asked about education, Granny shakes her head. With the creation of the Bantu Education Act in 1954 schools were segregated. She is able to send her grandchildren to school, but she must pay the 15 rand annual fee (around £7.50); many parents cannot afford this and their children must go

Children at primary school at the camp of Winterveld, Bophuthatswana. Top left, outdoor lesson in north-east Transvaal while the secondary school (right) is built. Above left, rows of children's graves are dug in advance in Ekuvukeni, where the mortality rate is high.

without schooling.

What cannot be stifled or forced into submission is the growing spirit of unity echoed in the chants and reflected in the clenched fists and outstretched arms of the children in KwaZulu and so proudly demonstrated in the candle-lit interior of Granny's house: AMANDLA! NGAWETHU! (To the people); ILIZWE! NGELETHU! (The land is ours); SONQOBA! SIMUNYE! (We shall overcome if we are one).

It is this fear that united blacks will overcome that enables the government to justify its continuing policy of "Homeland Development". Ekuvukeni will continue to receive those victims who make up the statistics of removals, and its cemetery, with rows of children's graves, will reflect the tragedy of lives never lived.

And Granny? She will continue to look after her illegitimate grandchildren, until her aging body frees her to join her beloved Alfred.



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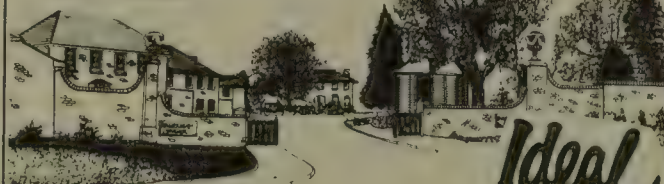
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by Stephen Aris

A profile of Sir John Sainsbury, whose drive and flair have made the family firm a household name.

Just as John Galsworthy's Forsytes had their family gatherings in the Bayswater Road, so the members of the large and diverse Sainsbury clan meet every so often at the house of Lord Sainsbury, the octogenarian head of the family, to compare notes, exchange family gossip and reflect on the progress of the business that has made their name a household word.

Lord Sainsbury, still known to employees as Lord Alan, no longer plays an active part in the firm, but he continues to follow its progress closely and is in no doubt about the reasons for its phenomenal success. "You have always been well off," the former chairman told his children not long ago. "But you must thank your elder brother John for making you super-rich."

When Sir John D. Sainsbury, the oldest of "Lord Alan's" three sons, took over the family firm 14 years ago, it was a well managed but fairly modest business proud of its traditions but only one of a number of contenders in the market place. Today it is the country's most profitable and fastest growing supermarket chain.

The figures tell the story. In the 10 years since the firm went public, sales have increased more than sixfold while profits have risen even faster—from £13.5 million to just over £100 million. The really dramatic growth has come only in the past four years against a background of rising unemployment and deepening recession.

The Sainsburys are survivors. Their traditions, set by the founder John James, the son of a London picture-frame maker, are now in the safe custody of the fourth generation. While other well known family-based firms like David Greig and Lipton's have flowered and faded the Sainsburys continue to prosper and must now be one of the wealthiest families in Britain.

Sir John is not the richest of the clan, which embraces more than 60 cousins. That distinction must go to his cousin David, an only son who inherited half his grandfather's fortune. But Sir John is certainly no pauper, with a personal stake in the business currently valued at around £50 million. He has a large town house in Kensington, and a Georgian seat with farm attached in Hampshire. Like his father and his uncle, Sir Robert, whom he succeeded

as chairman, he has used much of his spare cash to support the arts. No foundation bears the Sainsbury name in the manner of a Wolfson or a Clore: only a small handful know that the Linbury Trust, an amalgam of his wife's surname and his own, is the chosen vehicle of his generosity; and there are other Sainsbury-based trusts discreetly operating.

As chairman and chief executive Sir John rules the business without velvet gloves say his colleagues; he has inherited the family's irascible streak in good measure. Associates in the world of the arts have felt the sharp edge of his tongue. "He is a formidable and determined man who will argue his case like billy-oh," says Sir Claus Moser, chairman of the Royal Opera House, "and there are some people who are very frightened of him. He is a very tough personality and has such a marvellous certainty that it is difficult not to be swayed. But his temper is always under control. He doesn't just lash out: I think he uses it quite deliberately as a means to an end."

Even the physical presence is mildly intimidating. Tall and immaculately dressed, Sir John looks very much the Guards officer he once was. Although polite to visitors, once he warms to his theme he is a hard man to interrupt. In that, he is no different from many other successful businessmen. Where he differs from most is in his passion for the arts, a passion reinforced by his happy marriage in 1963 to the distinguished ballerina, Anya Linden.

As a director of Covent Garden and having recently finished a seven-year term as a trustee of the National Gallery, he is close to the heart of the arts Establishment. His interests in opera and ballet have led to friendships with Prince Charles, the Royal Opera's patron, and with Princess Margaret. There are few more dutiful first-nighters than John Sainsbury.

Like his far-sighted uncle Sir Robert, who has given his collection of primitive and modern art (housed in a strikingly modern building designed by the hi-tech architect Norman Foster) to the University of East Anglia, Sir John is a keen collector, albeit much less of a patron of the fine arts. His town house contains a fine collection of Impressionist paintings, while the corridor leading to his fourth-floor office in the firm's Blackfriars head-

quarters is lined with contemporary works by artists such as Bridget Riley.

Sir John plainly dislikes the limelight that falls on someone of his wealth and position. Though the son of a Labour peer and brother of a Tory whip, he ducks questions about his political views. "My politics are non-partisan," he says. His comments on the Thatcher Government are carefully non-committal. "I share her belief in the need to increase productivity. It's something I'm very passionate about. We are paying now for years of neglect. We have had it easy for far too long. I also share the Prime Minister's belief in buying British. We do our best. Nearly 90 per cent of the products we sell have been either made or processed in Britain." But on the rightness or wrongness of the Government's economic policies he refuses to be drawn. Unlike Mrs Thatcher, he is an enthusiastic campaigner for electoral reform and a keen pro-Marketeer.

Since 1869, when the 25-year-old John James opened his dairy in Drury Lane, the succession has been strictly dynastic: when J.J. retired in 1928 he was succeeded by his son, John Benjamin, who ruled until 1938, when his two sons, Alan and Robert, took over as joint general managers. In 1956 the 85-year-old J.B. leapt to his death from the fourth floor of the London Clinic where he was being treated for cancer of the spine. The transition from the third generation to the fourth came in 1969 when Mr John, as he then was, succeeded his uncle, Sir Robert.

It might look like a classic case of nepotism. But there was no automatic right of entry, Sir John says. In their quiet way the Sainsburys can be ruthless, and the family history is full of examples of sons, brothers and cousins who have been tested and then pushed aside. J.B., for example, was one of six brothers, and a permanent place was never found for the other five.

Even as the eldest son, Sir John was under no pressure to join the business. "My father had exactly the right attitude. He left it to his sons to decide whether they went in or not. But once you had made the decision it was made quite plain that you either got on or got out."

Sir John was not particularly close to his father. His parents divorced when he was very small and he was brought up by his mother, who lived

near Windsor. His grandmother, Mabel Van den Bergh, the daughter of the margarine king, was very fond of fast cars and used to sit in the back, tapping the glass and urging the chauffeur to drive faster.

The Van den Bergh connexion provided a stimulating injection of Jewish blood, reinforced in the next generation when Sir John's uncle Sir Robert married a Van den Bergh cousin. "A little bit of Dutch/Jewish blood does wonders for the commercial instinct," Sir John commented.

After Stowe and National Service with the Life Guards in Palestine, Sir John went up to Worcester College, Oxford, to read history under Alan Bullock and Asa Briggs. Among his contemporaries were Robin Day, Kenneth Tynan and Alastair Burnet. John shared tutorials with Burnet. "Alastair was very quiet and wrote brilliant essays and I did all the talking," he recalls. He came down with a respectable second, toyed with the idea of staying on at Oxford but decided, as he put it, "to be a first-class businessman rather than a second-class don". In 1950 he joined Sainsbury's on the trading side which has remained his passion ever since.

It was a critical time. His father had just returned from inspecting the burgeoning supermarket movement in the USA, and the firm was poised to make the all-important switch to self-service. Yet it was still a family business in size and atmosphere. "Everybody knew exactly what everybody else was doing: two or three men could control the whole enterprise," Sir John recalled. Yet important changes were clearly needed to adjust to the coming era.

His own major contribution has been to professionalize and streamline the operation. In the process the family has discreetly pulled back, to be replaced by hard-headed managers from the outside. Over the past 10 years both Sir John's brothers, Simon and Timothy Sainsbury, have withdrawn from the firm to pursue their own interests. Timothy is a rising Tory MP and Simon, among other activities, looks after the firm's ambitious arts-sponsorship programme. The first sign that things were on the move came in 1968, the year before Sir John became chairman, when Roy Griffiths was recruited from Monsanto.

The new team, hired by Sir John, got into its stride in the mid 1970s. By the time Simon took early retirement in 1979 every aspect of the business had been analysed and overhauled. It is a tribute to the professionalism of the present Sainsbury management that Roy Griffiths has recently completed for the Government a special study on how to improve the quality of management in the National Health Service. But though smooth corporation men may now oversee the day-to-day running of this enormous business, it is Sir John who provides the fire and drive which have made Sainsbury's the market leader in such a savagely competitive field.



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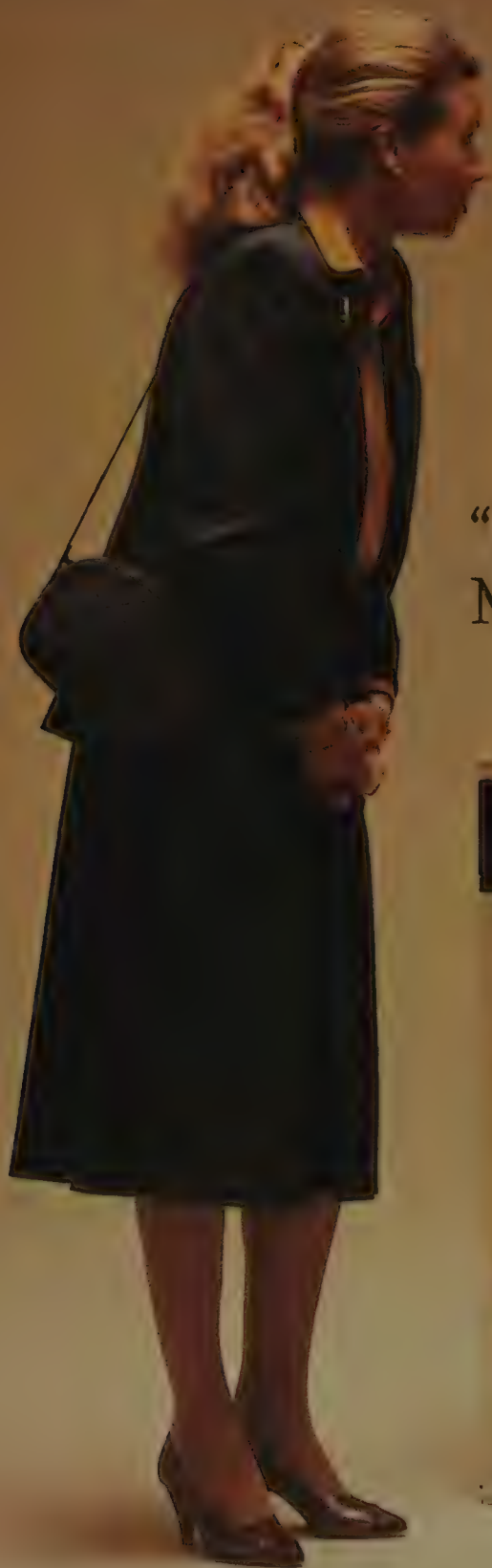
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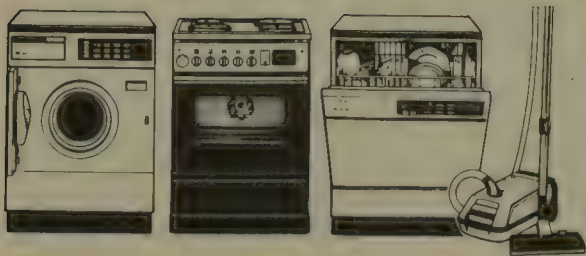
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Pushkar fair in Rajasthan

by Fritz von der Schulenberg

Beyond Nag Pahar (Snake Mountain), 7 miles west of Ajmer in the north Indian state of Rajasthan, lies Pushkar, a sleepy village on the edge of the Thar desert which has been a sacred place of Hindu pilgrimage for centuries.

Every year at Kartik Purnima, the time of the autumnal full moon in November, Hindus from all over northern India journey to Pushkar to take part in four days of celebration and festivity. Camel racing, livestock competitions and the bartering of cattle, camels and horses take place in a carnival atmosphere of colourful costumes, music and dancing. The festival ends with an early-morning bathe in Pushkar's sacred lake in the light of the full moon.

The origins of Pushkar date back to the time of Brahma, the Creator, who, according to legend,

wished to stage a *yajna*, or sacred fire ritual, in the presence of all the gods. While he was meditating a lotus flower fell from his hand to the ground, creating a divine wave which gave birth to the lake that is today considered to be one of the holiest in India.

The unusual combination of a livestock fair with a sacred festival, which this year is on November 20, has made the event a tourist attraction. Tented villages are erected on the outskirts of Pushkar, providing beds and washing facilities for the tourists, who can hear at dusk the distant echoes of Indian music from around the camp fires and the sounds of the animals settling down for the night.

As dawn rises over the desert, visitors can wander the empty streets and go to the lake, perhaps visiting one of the many beautiful lakeside temples ●



Top, a desert encampment at sunset. Above, a young family moves on in a camel-drawn cart. Right, two racing camels display their winners' rosettes.

Top, the tented village and encampments near Pushkar. Above, blossom on Pushkar lake after a Hindu cremation. Left, a Rajput girl enjoys a stick of sugar cane.

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Quality in an age of change.

New aspects of Paris

by Pascal Gateaud

An international competition has been held in France to decide on a suitable monument to crown the new development in the Place de la Défense in the western suburbs of Paris. The winning design, by the Danish architect Johan Otto Spreckelsen, is for a third Arc de Triomphe which will stand at the western end of the central axis of Paris which links the Cour Carrée du Louvre, the Petit Arc de Triomphe du Carrousel, the Place de la Concorde and the Avenue des Champs-Élysées with the Place de la Défense. Develop-

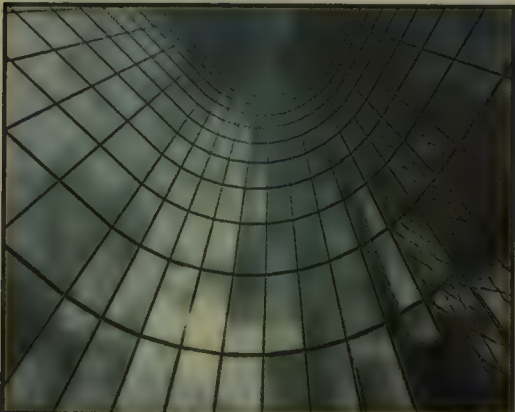
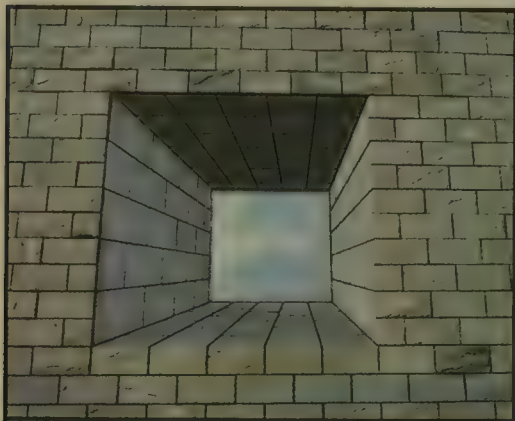
ment of the area, which covers 400 acres and includes portions of the suburbs of Courbevoie, Puteaux and Nanterre, began in 1958 and it comprises office blocks, shops, restaurants and housing. The headquarters of 160 companies are installed in the area, in various giant towers, the tallest of which is the Tour Fiat, 584 feet high and covered with polished black African granite. The new Arc de Triomphe, in the form of an immense white cube, will house the two ministries and is due for completion in 1988.



The Tour des Miroirs, headquarters of the Saint-Gobain Pont à Mousson company.

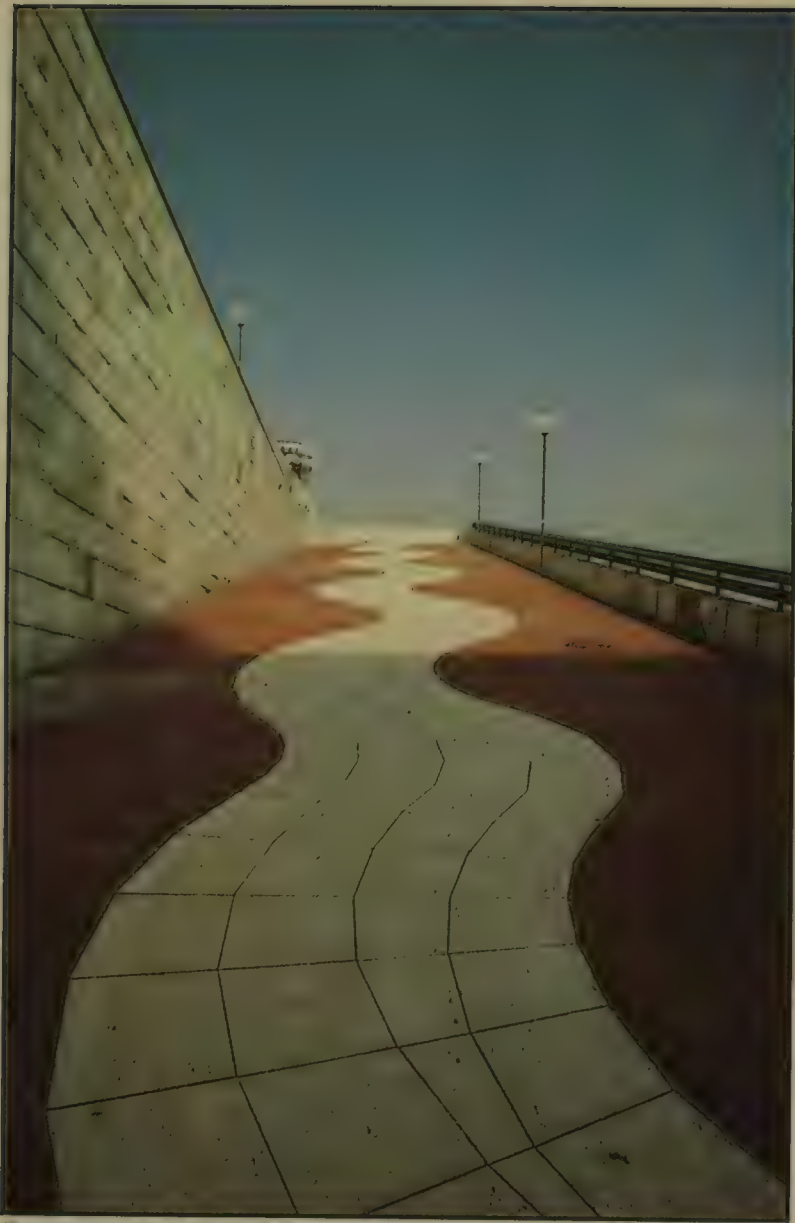


The Parvis de la Défense with a view of the CNIT exhibition centre and the Tour Fiat.



Façade of the Tour des Reflets. Right, the Tour Aurore. Centre, a trompe l'oeil window on the façade of the Centre Commercial.





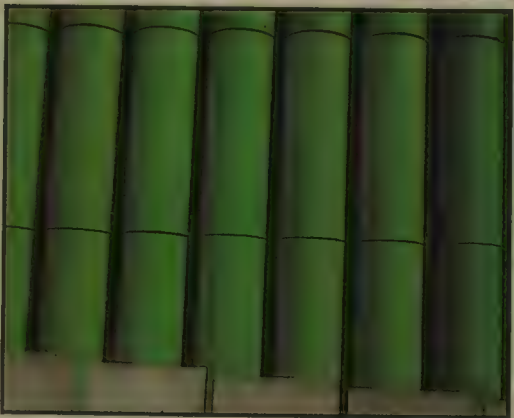
Pedestrian walkway linking the Parvis de la Défense with the residential district.



The skating rink, providing essential recreation for children living in the area.



The Spider, huge stabile by Alexander Calder on the Parvis de la Défense.



Left, tower blocks in the suburb of Nanterre. Centre and above, decorative walls in the underground car park and alongside the boulevard encircling the Parvis.



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Confusingly versatile, perhaps lightweight, undoubtedly popular: no wonder John Piper's reputation as an artist has never stood very high in Britain's cultural establishment, for whom all those attributes tend to be suspect. Minor poet, substantial critic, prominent topographical writer and editor, Britain's finest stained-glass designer, notable designer for opera, theatre and ballet, illustrator, talented potter, admirable photographer—all these achievements, rooted firmly though they are, like his graphic work, in his painting and drawing of landscapes and buildings, have helped only to make the arbiters of official taste question the value of his achievement.

Now at last, with a wide-ranging retrospective exhibition at the Tate Gallery opening on November 30 and marking his 80th birthday on December 13, there will be a chance to see his work in the round. The conclusion will surely be that it is precisely in Piper's versatility that his achievement lies. Through his highly individual gift of images and words he has been a profoundly civilizing influence, encouraging us all to use our eyes more keenly and adding greatly to the gaiety of the nation. That aspect of his work is beautifully brought out in *Piper's Places*, a delightful illustrated account by *Private Eye's* editor Richard Ingrams of the artist's encounters with his favourite parts of England and Wales, recently published by Chatto.

Despite fluctuating fortunes, John Piper and his wife Myfanwy—their four children are now grown up—have lived since 1935, the year of their marriage, in the same straightforward, flint-and-brick farmhouse at Fawley Bottom, near Henley-on-Thames. Driving there in autumn through a sunken lane wrapped in beeches is rather like driving through a glowing Piper landscape. For such an incorrigible Romantic—if by that we mean an artist who invests the physical world with spiritual life—he presents a rather austere appearance: a tall, very upright man, lean to the point of gauntness; deep-set, pale-blue eyes below the tall brow topped by hair white since early manhood; strikingly in possession of all faculties.

The manner is open, reassuring, amused and amusing: a man confident of his own value yet long sensitive to being patronized. Myfanwy is rounder, warmer in manner. Writer and librettist, she is a fully equal partner, sharing not least the whole family's deep passion for classical music, to which a large selection of records and tapes bears witness in the main studio-cum-living room.

Occasionally a touch of bitterness infuses the conversation, as when Piper mentions how he was "dropped" by the British Council in 1947, when it was still a powerful arbiter of taste. "Lilian Somerville (head of its fine-arts department) came here and clearly didn't like what she saw at all," he recalled. "The British Council didn't send a work of mine abroad—except

John Piper at 80

by Roger Berthoud



NORMAN PARKINSON

A profile of one of Britain's best-loved artists, whose versatility has been the joy of his life and the bane of his critical reputation.

for some graphics—from 1947 to this day, as far as I know. I was off the list, and I was never in the running for the Venice Biennale. Lilian Somerville had such a reputation in those days that it was difficult to sell anything if you weren't on the international bandwagon—and she was very good. As far as I know her choice was impeccable."

His sin, he suspects, lay in having been an abstract painter in the mid 1930s and then committing apostasy by reverting to landscapes and places even before the War Artists' Committee and Pilgrim Trust employed him to record Britain's bombed and threatened architecture. Whatever the prime cause, the Pipers continued to be relatively hard up through the 50s, as they had been more severely in the previous two decades—despite bonuses like two wartime commissions from Queen Elizabeth (now the Queen Mother) to paint Windsor Castle, which led King George VI to comment memorably when confronted by Piper's sombre skies: "You've been pretty unlucky with the weather, Mr Piper."

Memories tend to telescope time, but as Piper remembers it his desire to draw and paint coincided in earlyish childhood with his deep interest in places. "I was particularly oriented to illustrated topographical books with pictures by—for a nine- or 10-year-old I reckon I had rather good taste—

Joseph Pennell (Whistler's pupil), Hugh Thomson and F. L. Griggs, all in the *Highways and Byways* series."

Piper's father, a successful London solicitor and also an amateur water-colourist, lived in Epsom and was sympathetic to John's enthusiasm for bicycling around concocting his own precocious guidebooks to accessible parts of Surrey, Kent, Sussex and Hampshire, complete with photographs, drawings and notes. But a career as an artist was another matter, and only when his father died in 1925 did John escape the thralldom of the family firm of solicitors in Pimlico for art school.

Among the earlier but enduring influences of this late starter were his best teacher, Raymond Coxon; Picasso; William Blake; Turner; Rouault; the Diaghilev ballets, then visiting London; and a brilliant young cleric, Victor Kenna, who had been a pupil of the great pianist Artur Schnabel. He greatly deepened Piper's musical education and was also an enthusiastic expert on archaeology and contemporary painting.

By 1931 the glimmerings of the mature Piper were evident in some landscape studies, only for him to be swept on to the abstract shores of the passionate modernist debates of the 30s. At that stage he was helping Myfanwy produce the highly partisan

(pro-abstract) quarterly arts review *Axis*. Piper has always appreciated craftsmanship. His enjoyable experiences in putting together *Axis* undoubtedly gave him confidence in playing a substantial part, with Robert Wellington of the Zwemmer Gallery and others, in reviving the artist's lithograph at the Curwen and Baynard presses in the later 30s.

Looking back, Piper sees his abstract phase as not only a natural product of the mid 30s but also as an intelligent thing to have done. "I got it over, and I learnt a lot about painting, as people do from being abstract painters. You can't fudge anything much if you're the sort of abstract painter I was. You can't get easy effects. It's an awful sweat, and you find out more than with any other kind of painting about what happens if you put a blue next to a yellow, or a pink next to a brown—the sort of thing Mark Rothko spent his adult life doing . . . the whole of painting is there, really, except the one thing I couldn't do without, which was the direct reference to nature. I never intended to do without that, and I never intended that abstract painting should be anything other than a short-time occupation of three or four years."

The year 1938 was seminal, yielding his first stage set, for the Group Theatre production of Stephen Spender's play *Trial of a Judge*; his wryly loving *Shell Guide to Oxon* (text and illustrations, fruit of his growing friendship with the Guide's general editor John Betjeman); and the birth of his and Myfanwy's first child Edward, who has become a painter and photographer.

Friendship has played a large part in Piper's life, and Group Theatre, which in the 30s briefly attempted to achieve a Diaghilev-like fusion of the arts, had brought Piper close to Benjamin Britten. Subsequently Piper became (in 1946) a co-founder with Britten of the English Opera Group and designed most of Britten's secular operas, a time-consuming business. Myfanwy wrote three of the later libretti, including *Death in Venice*.

Although Britten seemed to be widely and deeply admired when he died, Piper has a rather different perspective on him. "Almost everybody underestimated him enormously and patronized him, as they do a lot of great artists—yes, even towards the end. The 'queer' business lasted right through, and was never forgiven or forgotten." The legacy was a great deal of bitterness on Britten's part, which Piper thought was justified, even though it made the composer "pretty impossible". Britten sensed Piper's protective and affectionate loyalty and reciprocated the affection.

The friendship with Betjeman, who on leaving the *Architectural Review* had persuaded Jack Beddington of Shell to sponsor the guides, has been a cornerstone of Piper's life. Betjeman, too, was to be considered lightweight and dangerously popular. ➤➤➤

John Piper at 80

Both shared the view that beauty was often to be found around the corner, and this spirit animated the Shell guides (even if it assorted oddly with Piper's subsequent artistic preoccupation with large country houses).

While making Piper formidably knowledgeable about Britain's topography and history, working on the Shell guides enriched many a related passion. One was for medieval stained glass. The transition from enthusiasm to practice came in 1951, when Penelope Betjeman introduced Piper to Patrick Reyntiens, a rare bird among stained-glass craftsmen in that he cared about modern art. He translated a Piper gouache of two heads into stained glass, and three years later that panel was seen by another Betjeman friend, Leonard Dent. Major Dent was then Master of the Worshipful Company of Grocers, and commissioned Piper to do a series of windows for the east end of Oundle School's chapel, the Grocers having established Oundle as a public school in 1876.

Piper has since done another 40-odd stained glass commissions, among the most notable being those for Coventry and Liverpool (Metropolitan) cathedrals, Eton College, Windsor Chapel and a memorial window for Britten in Aldeburgh, Suffolk. "I had loved stained glass all my life—I was taken to Chartres at the age of 18 by my father on the way to Venice—and I knew I had to do something about stained glass. But I couldn't think how, it was such a sweat." Collaborating with Reyntiens provided the answer.

In his work Piper has always striven to balance the intuitive and the intellectual. In the case of his stained glass, the two poles are spanned by his religious convictions. He describes these as "positively C of E, medium to highish.

I don't like modern services at all, this awful modern prayer book, Bible even worse, but I still do go to church, and since 1950 I have been a member of the Oxford Diocesan Advisory Committee, which tries to control what happens and doesn't happen—only aesthetically—in churches in Berks, Bucks and Oxon.

"I have always said I am in the waiting room for religion: the train perhaps hasn't properly come in yet. I like what religion does for people. Believing in something is important, even if the belief is transitory and not very potent. I believe in prayer, too, if only for the good of the person praying. I think it makes people better: they are asking for help in some way, which is better than not asking. I am ashamed of being opinionated myself, because I am very opinionated, but I hope I'm humble."

It is of a piece with Piper's slightly austere streak (though he is also convivial) that the family's retreat should be a cottage without mod cons amid the exhilarating bleakness of Stumble Head, Pembrokeshire. There he and Myfanwy have annually purged themselves of the lushness and relative worldliness of their Chiltern valley.

In its diverse unity Piper's work can be seen as a hymn of praise to God, to nature and to those creations of man's hands which are in harmony with both God and nature. Sometimes in the paintings and watercolours of the last two decades the hymn has perhaps seemed to be sung a trifle *fortissimo*, with somewhat (to my eyes) lurid colours and effects giving rise to what one critic nicely dubbed his *son et lumière* manner. But it would be a joyless soul who could not find a great deal in Piper's opus to give delight.

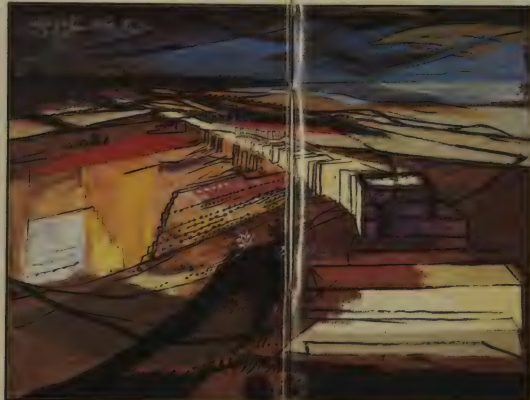
Some artists transfix us with their intensity. It is Piper's lyrical gifts, the freshness of his eye and the deftness of his hand in many media that place him at the heart of British tradition ●



Design for Benjamin Britten Memorial Window, Aldeburgh, 1979, gouache and collage, marbled paper, 24 x 12 ins. Right, *Abstract I*, 1935, oil on canvas, 36 1/2 x 42 ins.



Nunney, 1982, watercolour, mixed media, 15 1/2 x 23 ins.



The Quest: Backcloth Scene I, 1943, watercolour and gouache, 14 1/2 x 21 1/2 ins. Left, Clymping, 1953, oil on canvas, 36 x 48 ins.

A revised complete list of all UK stockists of both William Lawson's fine 12 year old whiskies:

HARRODS of Knightsbridge.

Strachans of Royal Deeside –
Aboyne and Braemar.

Banff Springs Hotel, Banff.

Deveron House Hotel, Banff.

J. Patterson of Banff.

Cockburns of Leith.

Howgate Wines of Edinburgh.

NEW

Fortnum & Mason of Piccadilly.

The Ritz Hotel London.

Army and Navy Stores of Victoria.

Selfridges of Oxford Street.

Barkers of Kensington.

The Malmaison Restaurant
– Central Hotel, Glasgow.



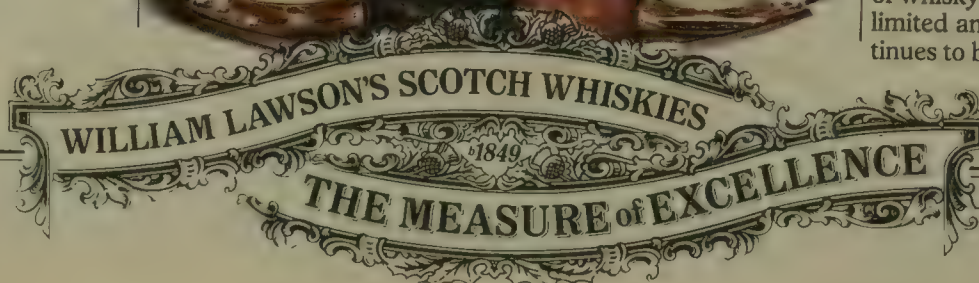
Connoisseurs of superior Scotch Whisky will be heartened to learn of a further increase in the availability of William Lawson's two exceptional whiskies.

Scottish Gold is a fine 12 year old blend, made exclusively from the finest Highland malt and grain whiskies.

Glen Deveron is a delightfully mellow 12 year old Highland single malt, distilled and matured in the time-honoured Highland tradition.

Both whiskies embody a pedigree of quality over 100 years old and still, today, worthy of the epithet "The Measure of Excellence."

However, while it is with great pleasure that this modest increase in supplies is announced, it must also be stressed that production of whisky of this quality is strictly limited and early purchasing continues to be respectfully advised.



The Royal Crescent, Bath

by Alan Whicker

The Royal Crescent Hotel at Bath is the perfect establishment for people who hate hotels. It is like staying in the grand home of a family of taste and breeding who happen to have an excellent chef. On the *Whicker's World* flight path I pass much of my life within international hotel chains offering mail-order furniture, pictures screwed to the wall, individually sanitized lavatories and identikit anonymity in which I could be awakening in Mayfair or Mandalay, Mombasa or Melbourne...

This hotel stands in the middle of Britain's finest Georgian terrace and is anonymous in a far happier way: its name is almost invisible. (Look closely at the fine print on the two shrub tubs outside No 16.) Its haughty site within the amphitheatre of hills overlooks glowing Bath—that cascade of a city upon the Avon, a model of 18th-century planning that has achieved a gracious elegance unequalled in the world.

The Royal Crescent, two centuries old, is one of the great set pieces of European architecture, its 30 houses marked by 114 Ionic columns that support a continuous cornice in the form of a 600 foot semi-ellipse; nothing, other than Cumberland Terrace in Regent's Park, can compare with it. In its centre two Palladian houses have become a hotel.

Inside, everything is authentically styled; the hall porter sits in the front hall at an elegant period desk under a Sir Joshua Reynolds portrait. Above the sweeping horseshoe staircase behind hangs a 16th-century Brussels tapestry. The one bogus thing seems to be the book-lined library lift—which is enchanting. George III's son, the Duke of York, stayed in this house in 1796 and doubtless felt more at home than today's guests, who are hard put to live up to the décor.

The Royal Crescent can accommodate 70 in its 36 rooms. The most modest double is £58 a night, while a suite in its new pavilion—a sort of up-market backdrop annex at the bottom of the garden—is perhaps overpriced at £240. This however does include a private whirlpool where you can be gently nudged by warm, swirling spa water brought up from the Pump Room in a tank towed by the hotel's dark blue taxi. Everything is carried out with some style.

Our arrival happily coincided with the opening of this *petit trianon*. The decorator, Mary Home, had upholstered the suite's Regency furniture in yellow, green and orange striped moire. All the bells, of course, were attached to ropes; one pull soon produced a pretty tea tray spread with

Nina Campbell green and white china and set off by two red roses.

Through a hallway from the sitting room, the bedroom was small but enchanting: the two single beds under a fabric canopy of blue bows on a cream background. The non-spa bath was surrounded by a charming hand-

painted mural by Jan Davies. Everywhere there were flowers and French china ashtrays and Malvern water; the whole suite was furnished in impeccable taste—and most expensively.

The Sir Percy Blakeney suite, with the next-door Duke of York suite, is the world's most impressive hotel bed-

room. Originally a first-floor drawing room, it is in fact one vast room, its three tall windows overlooking Royal Victoria Park, the giant plane trees, and Bath. Under the original 14 foot high stucco ceiling was a magnificent 17th-century green and gold four-poster. Everything was in perfect period style, apart from an uneasy little television; the business-like stereo receiver had been banished to the wardrobe.

Five of the main bedrooms have open fireplaces, and I can imagine no better way of passing Christmas than nestling within an enormous four-poster and gazing out at a crackling log fire.

The Royal Crescent was Egon Ronay Hotel of the Year in 1980 and its pride in the food in its subterranean dining room is largely well deserved. Printed reactions fluctuate from disagreeable condescension in *The Good Food Guide* to Auberon Waugh's "truly memorable experience".

During our stay the Scottish chef Raymond Duthie produced, for example, a rich and delicious terrine of duck liver but a bland terrine of sweetbreads, a most delicate breast of duck but a failed cheesecake... yet each of our three dinners, though uneven, was full of interest and good value at £17.50; lunch is £12.50. The wine list is well chosen, though with few bottles under £20.

Following in star rating close behind the magnificent décor comes the service. The 50 staff are young, enthusiastic, agreeable and, in the dining room, admirably silent and attentive. We were expertly served by, among others, a small boy some 3 feet tall with a suitably Georgian haircut; he looked nine years old. The room service was unpredictable (breakfast rarely arrived exactly as ordered) but the friendliness each morning softened the blow of unexpectedly poor coffee.

All the staff, from the manager Malcolm Walker to a 16-year-old waitress, conspired to make me feel like an old friend of the family; any financial transaction at the end of our stay seemed to be merely an irrelevant afterthought.

It seems that guests do contrive to live up to the atmosphere. On one terrible night, I learnt, the Rolls-Royce of a visiting baronet was stolen. Walker spent several hours bracing himself for the ordeal of breaking the news to its owner. By lunchtime he had plucked up sufficient courage to do this, but after listening anxiously to the anguished recital, the guest merely said, "My dear chap, do let me get you a drink—you must have had an absolutely rotten morning..."



Top, the hotel's garden and grounds. Above, a glimpse of the elegant lounge.

PHOTOGRAPHS BY SARAH KING

The name "Carrera" was first adopted by Porsche in 1955. In celebration of a famous victory two years before in the Mexican Carrera Panamericana Road Race.

Since then the title has been zealously reserved for Porsches with distinctly enhanced performance. The 1964 356C Carrera 2 being one rare and collectable example.

So how, posed keen observers, could the 1984 3.2 litre 911 possibly claim this accolade? After all, Porsche had already lavished twenty years continual development on this classic high performer.

Surely even Porsche couldn't improve upon that. Or had Porsche taken leave of their traditions? Of course they hadn't.

The new 911 Carrera has indeed been graced with increased power.

Following a two year intensive development project the Factory have modified 80% of the components of the all conquering, all alloy hand built flat six boxer engine.

The result? A hefty 10% power increase. 3.2 litres. 231 bhp. 152 mph. 284 Nm torque. 0-60 in 5.9.

And yet magically economy has not been

sacrificed. For a more recent Porsche tradition reflects a new Weissach edict. When power is increased fuel consumption must be reduced.

And so it has. By virtually 10%. Would you believe 31.4 miles per gallon at 75 miles per hour? Your Government did.

But would you believe a 2 year unlimited mileage warranty and 12,000 miles between services?

A 7 year Porsche warranty for that unique, hand finished, galvanised steel body? A high performance car that holds its residual value?

You should. Because these are just some of the features that have combined to create the legend that is Porsche.

Which is why your 1984 911 Carrera is destined to be collectable.

You can choose a Coupé, a Targa or a Cabriolet. With spoiler or without. To be painstakingly hand built to your personal and exact specification.

And the colour? Porsche can match the colour of your eyes if you desire.

It simply depends on how rare you would like your Carrera to be.

CARRERA 1984

RARER CARRERA 1964



ONE FAMILY ONE STANDARD



ONLY THE FOLLOWING ARE OFFICIAL PORSCHE CENTRES: ■ GREATER LONDON: A.F.N. Isleworth 01 560 1011, Charles Follett, Mayfair 01 629 6266, Charles Follett, Barbican 01 606 0776, Motorcars, Chelsea 01 581 1234, ■ SOUTH EAST: A.F.N. Guildford 0483 38448, Maya Garage, Basingstoke 040 381 3341, Main Car Centres, Woking 0480 7811, Weybridge 0480 5802, Gillingham 0480 5802, ■ SOUTH & SOUTH WEST: Heddesley, Bournemouth 0202 510252, Dick Lovett, Marlborough 0672 52399, Elexon, Exeter 0392 59472, ■ WEST MIDLANDS: Motorcars, Warwick 0926 491731, Swenford Motors, Bourneville 034 492 2471, ■ WEST MIDLANDS: 80 year Classic Cars, Farnborough 0563 544210, Gordon Linn, Chislehurst 0246 45101, ■ EAST OF ENGLAND: A.F.N. Exeter 0392 59472, ■ NORTH WEST: Lancashire Car Centres, Farnworth 0564 450618, ■ NORTH EAST: J.C. 1627, Leeds 0532 558454, Gordon Ramsay, Farnworth 0564 450618, ■ NORTH WEST: Ian Anthony Wrenshaw, Oldham 0625 520350, Ian Anthony Bury, Oldham 0625 520350, Parker & Parker Kendal 0539 24351.

■ SCOTLAND: Glen Henderson, Ayr 0222 82727, Glen Henderson, Glasgow 041 843 1155, Glen Henderson, Edinburgh 031 225 9266, ■ WALES: Dingle Garages, Colwyn Bay 0492 30456, Howells of Cardiff, Cardiff 0222 592363, ■ NORTHERN IRELAND: Isaac Agnew, Glenormley 02313 7111, ■ CHANNEL ISLANDS: Jones Garage, Jersey 0534 28155, ■ 1984 911 Carrera D02: Test, mpg (L/100km): Urban 20.8mpg (13.6), Constant 86mpg: 41.5mpg (6.8), Constant 75mpg: 31.4mpg (9). The 1984 Porsche model line up includes the 4 cylinder 924 Series from £10,880 & 944 Series from £15,300. The 6 cylinder 911 Series from £21,464. The 6 cylinder 928 Series from £30,670. Prices (1983) exclude number plates. The Porsche badge is a registered trade mark of Dr Ing h.c. Porsche AG. Porsche Cars Great Britain Limited, Richfield Avenue, Reading, RG1 8PH. 0734 595411. For tax exempt personal export enquiries telephone 0734 595411.

Top British designers

by José Manser. Photographs by Tim Mercer

Everything produced by man is designed, from the chair on which you sit to the magazine you are reading. Sometimes the process involves little more than assembling a few colours or recycling an old favourite, sometimes it is an arcane and complex procedure. Almost always it begins with a drawing.

A few designs are so appropriate for their purpose, so visually pleasing and so liked by the public that they are universally recognized and, even when they contain a large fashion element, long-lasting. Here are some well known designs with their designers, who until now have been generally anonymous.

Robin Day—the Hille polypropylene chair

While agreeing that one aim of the designer should be to make beautiful objects, Robin Day who, as well as designing furniture, is design adviser to the John Lewis Partnership, thinks there is far more to it than that. "Designers have got to be aware of environmental matters, and I for one wouldn't be happy to use expensive timbers from the world's rain forests." He likes to think he is improving the quality of life for a great number of people, not just a privileged few.

He is the designer of the Hille polypropylene chair. First produced in 1963, it has now sold well over 11 million throughout the world. Hille are one of the most adventurous manufacturers of modern contract furniture in this country, and Day has been working with them since just after the war.

But the polypropylene chair is his greatest achievement. He learnt about the new plastic when Shell Chemicals, who manufacture it in Britain, invited him to judge entries to a competition they were holding to familiarize designers with its qualities. Light, easily moulded, tough and virtually indestructible, it was also cheap. Inspired by these singular qualities and backed by Hille who had heard of the new material and spotted its potential as a mass seller, Day designed a chair which was to become a modern classic.

Simple, comfortable and with a pleasant, textured surface, it has a rolled-over edge to give extra strength and stability and its appearance has the timeless quality common to many successful designs. Various stands and leg frames make it suitable for use in such diverse places as cafés and canteens, lecture halls, offices, hospitals and even the home. Twenty years later it still sells well, justifying Hille's courage in

investing the huge sum (then) of £6,000 in the original tool. It is very much a product after Robin Day's own heart, a chair for the people, costing as little as 59s 6d when it was first made, and only £12.50 now.

Pat Albeck—National Trust products

Pat Albeck might have been made for the National Trust. Born in the 1930s of Polish *émigré* parents who were sufficiently aware of visual niceties to have their house decorated by a local stage designer, she grew up in a home where everything was new, nothing antique. "There were things like Clarice Cliff china, and I certainly heard talk about the likes of William Morris even if Father was more interested in him as a socialist than as a designer. But because I lacked historical background, I've found myself increasingly devoted to the English tradition."

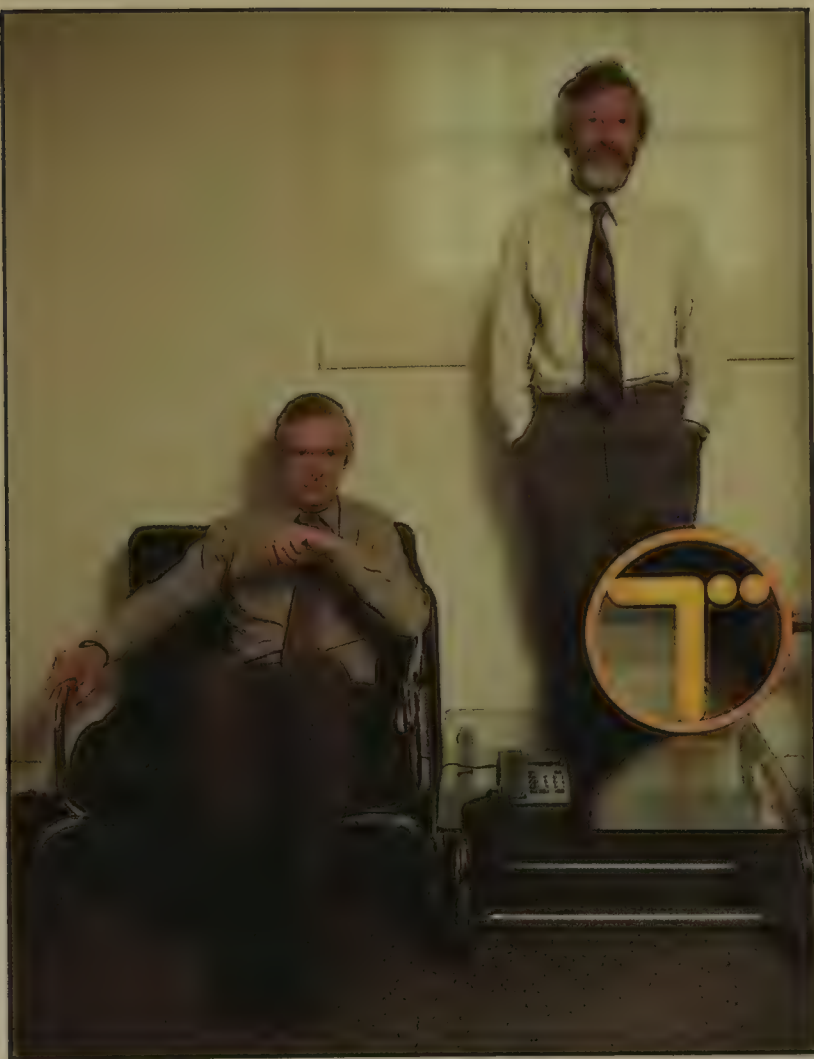
Married to the stage designer Peter Rice and working as a freelance textile designer at the top of a tall house near the river at Hammersmith, Pat Albeck was asked to design a tea towel for the first National Trust shop in Devonshire. As a result of its success and the Trust's increasingly lively merchandising activities, she now produces designs which embellish many of the tea towels, tea cosies, oven gloves, tins, napkins, aprons and table cloths which make flowery bowers of National Trust shops throughout the land. "I never copy. I'm not interested in replicas. But I'm very happy to be influenced and inspired by beautiful things: by flowers, by artists' interpretations of flowers, the river, William Morris, animals, sometimes buildings. The National Trust itself is inspiring. People who have just visited one of its beautiful properties don't want to be confronted by a brassy, plastic object in the shop."



Robin Day



Pat Albeck



John Miles and Colin Banks



David Hodge

She shares the perfectionism common to all top designers, and hounds manufacturers and managers of National Trust shops alike to ensure her designs are perfectly made and appropriately displayed.

She is producing gentle, pretty designs of the type which people who visit the Trust properties will like. "I'm thoroughly middle-class, devoted to the British tradition—and so are they."

Banks & Miles—British Telecom

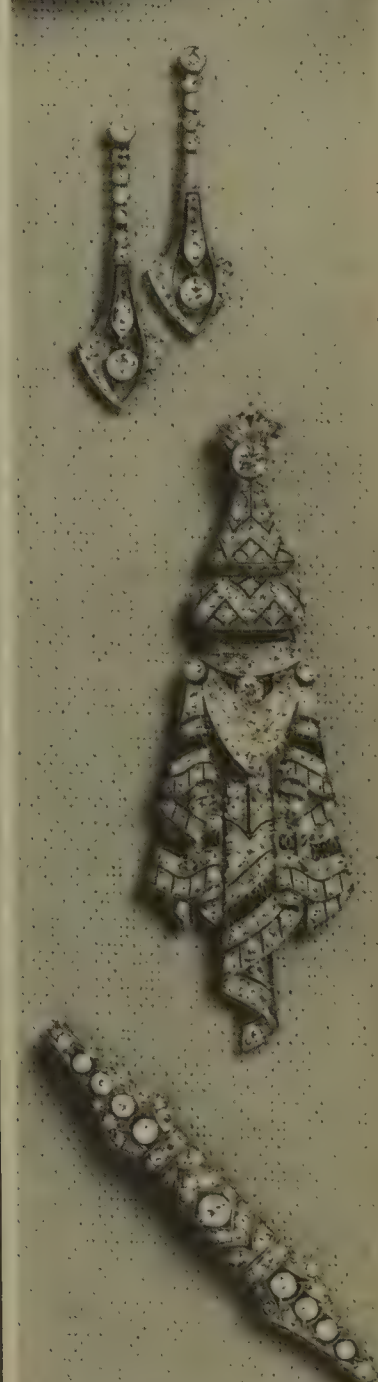
When British Telecom was hived off from the Post Office, management took the view that its separate identity must be established rapidly and unequivocally. Banks & Miles, the design firm chosen to produce a corporate identity scheme, agreed. They had suffered over the long-drawn-out implementation of their corporate scheme for the Post Office, and knew that if the new organization was to enjoy the immediate confidence of both its employees and its customers the same must not happen again.

When Colin Banks and John Miles take on a new job, they look at once to see if anything is worth retaining from what has gone before. In this case they kept the yellow in which the old vans were painted, and which had become indelibly associated with Post Office Telecommunications. But they designed new graphics in a clear, strong blue—a colour which instantly gave fresh strength and impact to the background. They designed the name Telecom in a new letter style (with the word British small enough to be chopped off in the future when the short, crisp nomenclature was established) and added an optional tail, whose dots and dashes subliminally evoked their client's business.

Much careful and logical consideration went into the new designs, but as John Miles points out, "That is not sufficient on its own. There has to be an imaginative contribution. It's only about 1 per cent of the total job and it can't be intellectualized, but it is essential."

The client liked their scheme from the start. It was implemented with great speed: about 8,000 vans with the new designs went on the road in main population centres overnight, and other manifestations quickly followed. Now, two years after the launch, this exceptionally recognizable design has become part of the street scene all over Britain. The time scale is short, as British Telecom wanted, and a tribute to the designers' experience and skill.

They have been in partnership for 25 years and their studio, an early 19th-century literary institute in Blackheath where Dickens used to give talks, is filled with young designers busy on the type of high-quality, dignified work for which the firm is renowned: an unending stream of emendations and additions to the Telecom job, overhaul of all the graphic design for the Consumer Association (a client of 20 years' standing), British Rail time-tableing, work for London Transport, ➤➤➤



Young Stephen

1 Burlington Gardens, London W1
Tel: 01 499 7927

Top British designers

government agencies like the Science and Engineering Research Council, fine books . . . But, as Colin Banks says, they think the time has come to give back, and both are keenly interested in work they are doing to help Third World countries solve communications problems with the aid of graphic design, a task requiring considerable humility from those used to the sophisticated and predictable responses of the British.

David Hodge—BAA ancillary furniture

The British Airports Authority is the greatest patron of design and designers in this country. Even those who do not like all the new work to be seen in and around our air terminals will admit there is evidence of considerable managerial thought which extends right down to the ancillary furniture.

When interior designers were being commissioned to refurbish terminal interiors, BAA management were aware that their efforts would be diluted by the general tattiness and inconsistency of such items as barriers, signboards, comment boxes, planters, litter bins and coin change machines. They asked a young design consultant called David Hodge—along with others—to submit ideas for redesigning this whole group of products to tie in with the new corporate image. His ideas were accepted.

"I remember being shown a whole rogues' gallery of awful things that were currently in use," says David Hodge. "There were sagging, hospital-type screens, scruffy notice-boards, a variety of makeshift barriers—and I think one reason they selected me was because although I was young, only about 27 at the time, I wasn't limited by being particularly committed to any material or type of product. At the Royal College of Art I'd designed in wood, metal, plastics and various other materials. I enjoyed working with them all."

He needed to. His brief has expanded over the years to include about 60 items which are to be found in all the BAA airports. These include the Tensabarrier, a deceptively simple and supremely elegant system of upright posts with a tape barrier which recoils into the head when not in use, and the Boulevard range of outdoor furniture which is made from wood and concrete with an exposed aggregate finish. Both won Design Council awards. Many of the products have become generally available and are also sold overseas.

David Hodge has just produced a range of slim glass-reinforced polyester units for the Post Office which will be used at British airports as well as nation-wide, and is currently working on a new luggage trolley. "That is not quite the golden opportunity it might seem, because naturally BAA have

invested a lot of money in the equipment which handles the existing shape of trolley, so that can't be changed. It's a question of working on details like better brakes, stronger castors, and superior finish to make the whole thing look and function better."

Meanwhile, he has helped to ensure that design standards at our airports are maintained to the last detail.

Milner Gray

"I've always enjoyed weak health," confides Milner Gray, aged 84, founder member of the design profession as it now is, and still working. His weak health meant that he had little formal education as a child and was allowed to go to Goldsmiths' College to study art.

There was no design profession then, and no industry-based design schools as we know them today. Although Gray's first professional foray was in the field of advertising illustration and textile design, his starting point was a fine-arts education

similar to that experienced by his friend Graham Sutherland. From the beginning he enjoyed working as part of a team, and was a founding partner of the first multi-disciplinary design practice in this country. After the Second World War he helped to start DRU (Design Research Unit) which is still one of the best known design groups in this country, and still retains Gray's services as a consultant.

The list of his achievements during that time is formidable. Apart from running his practice, doing his stint as teacher, writer and lecturer, helping to found the Society of Industrial Artists and Designers which is the professional body of this relatively new profession, and sitting on innumerable committees and boards, he has left evidence of his abilities in shops, pubs, offices and railway stations.

Such household articles as the original Pyrex range of ovenware were designed by Milner Gray and his team. So was a very successful range of Tower saucepans, and corporate ident-

Milner Gray

ity schemes for Watney Mann, Courage (the Courage cockerel was his invention), British Rail, Austin Reed and ICI. As recently as 1976 he designed the emblem for the Queen's Silver Jubilee. And that is only the tip of a huge iceberg.

It is tempting to suggest that before Milner Gray there was no design profession, for it was certainly his zest for committee work, his tenacity in discussion and his charm and good humour, which did much to convince industry, the Establishment and the practitioners themselves that design was a serious and important activity which needed a formal structure as well as patronage. Bodies like the Design Council, the DIA and the Royal Society of Arts have all benefited from his support and encouragement. He displays considerably more optimism and enthusiasm about modern design than some 50 years his junior: not "enjoying weak health" ●



Still going strong

by Michael North

John Walker blended his first Scotch whisky in 1820. Today Johnnie Walker is enjoyed in more than 200 countries. The author looks at the company that reigns when it's poured.

Here's an easy one: which spirit is the most popular drink worldwide? No contest: it's Scotch whisky. Which one in particular is most widely available and sought after? No doubt about it; it's Johnnie Walker, hands down. There's a name that hardly knows a language barrier. Johnnie Walker may safely be said to give more pleasure to more people in more countries than any other spirit brand. A list of giddy statistics supports that claim: Johnnie Walker & Sons produces more than three million bottles a week and is sold in more than 200 countries. The company's main product, Johnnie Walker Red Label (for the past few years an export-only brand), is by far the world's best-selling standard brand of Scotch whisky. In some export markets it beats its nearest rival by 50 per cent. If all this sounds rather unfair to the competition it's probably because Johnnie Walker stole an edge on them right from the beginning with a clever combination of factors.

Romantic endeavour, chance-taking, business skills and adroit marketing are the backdrop to a story which began in 1820. It was then that John Walker, a young Ayrshire farmer, first sold his blend of fine Scotch whiskies from a small grocery shop in Kilmarnock. In those early years his small concern grew with the Industrial Revolution and Kilmarnock itself, which by now had expanded into an important production centre for carpets and textiles. Business visitors would all want "a wee dram of Walker's Kilmarnock Whisky" as it was then called. When the railway from Glasgow to the south, via Kilmarnock, was completed trade spread still farther afield and visitors travelled home with Walker's Kilmarnock Whisky in their luggage.

By now John's son Alexander was running the company and he began to apply his considerable business skills to developing it. He realized that the concept of local retailing could form the foundation of a wider enterprise. Overseas markets at that time were reached through the "merchant venture" system, whereby cargo was sold by the captain at the best possible price for each particular market. Alexander Walker enthusiastically supported the system and in doing so effectively originated a network of export markets.

Expansion came rapidly. Offices were opened in London and the business was incorporated as a private limited company. Other offices followed worldwide and in Scotland the company acquired the Cardhu distillery in Speyside.

It was now the 20th century and with it came new marketing techniques. Out went the old name to be replaced by the friendlier sounding one of the founder. This was matched with a trademark that has since become one

of the most familiar worldwide. The name and trademark were incorporated on red and black labels set at a slant on distinctive square bottles. Thus the visible identities of Johnnie Walker Red Label and Black Label

were created as we know them today.

But it is unquestionably the striding figure which adds the human touch to the product. A celebrated commercial artist of the time based his sketch on the founder and portrayed him in debonair style with a cheerful smile and purposeful stride. Beside it were penned the words which have since become something of a catch-phrase: "Johnnie Walker, born 1820—still going strong". As the basis for advertising it crystallized everything that could be said about the product and as a company philosophy it could not be more true.

In 1923 John Walker & Sons became a public limited company and subsequently merged two years later with The Distillers Company Ltd. This still remains the parent company and although Johnnie Walker operates independently it contributes significantly to DCL's trading profits and exports. Expansion continued throughout the 30s and even during the war years the scarce Johnnie Walker became the sought-after drink.

In the last 30 years various new premises—a cooperage, offices, blending halls, three bottling halls—have opened to keep pace with demand. The company now accounts for around 20 per cent of bottled Scotch whisky exports and has received the Queen's Award to Industry for Export Achievement on six occasions.

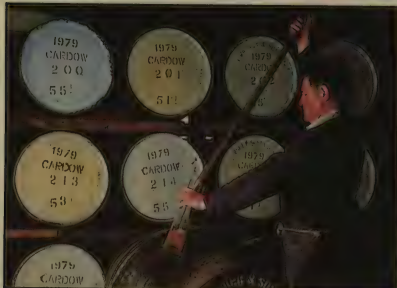
You may be thinking that even for a whisky company things cannot be all smooth; surely there are some hiccups? After all, these are uncertain times in the world economy, markets rise and fall, tastes change and so do attitudes.

Luckily, Johnnie Walker has remained relatively unscathed and has stayed on top. Its following remains steadfast and it continually wins new admirers. Why? Undoubtedly it is due to the consistency of quality but also perhaps because the company has something for everyone. There are Johnnie Walker Black Label and Red Label; John Barr (UK only); Cardhu (a smooth 12-year-old Highland Malt); Swing (a *de luxe* premium blend); and Talisker (a distinctive 12-year-old single malt).

The company has pioneered the growth of Scotch whisky. It has gone from a domestic cottage industry in a small Scottish town to a sophisticated organization with massive worldwide connexions. On the way it has developed the age-old traditions of craftsmanship, guaranteed the finest libations, but kept the biggest secret of all to itself. The recipe remains as elusive as it is successful.



Based on a sketch of John Walker, the striding figure of Johnnie Walker is instantly recognized as a symbol of the distillers' art wherever he may be found.



Still going strong

Hold a glass of Johnnie Walker to the light and you will notice more than one mere colour. Shades of amber and gold will glimmer back and seem to dance. If that sounds like magic the truth is not far removed; so many extraordinary factors are at play, there does seem to be alchemy at work.

Folklore has it that early Christian monks who settled on Scotland's rugged west coast first distilled *uisge beatha*—the Gaelic "water of life", known today as Scotch whisky. Certainly over the centuries distilling has become a way of life, particularly in Speyside. Here are found the pure ingredients that hold the secret of Scotch whisky's magic—Highland water, peat and ripe barley. Here, too, the hundreds of years of craftsmanship passed down through families—the building of hand-beaten copper pot-stills and heavy oak casks and the intriguing art of "nosing" the whiskies.

While the standard process for blending Scotch whisky is well known each contribution is so individual that marginally to alter it would have major consequences. The traditional method of manufacture in the distilleries is just as it ever was: mashing, fermenting, distillation and maturation.

First, carefully selected barley is

screened, then soaked in pure Highland water to germinate for up to 12 days in controlled conditions. The process is ended by drying in a peat-smoke kiln which imparts a characteristic flavour. From the kiln the dried malt goes to the mill where, after crushing into grit, it is mixed with hot water in a large circular vessel, the mash tun. Here the sugar in the malt is extracted as a liquid wort. This sweet malty liquid is then fermented with yeast in great wooden vats to produce a strongly flavoured, mildly alcoholic liquid, ready for distilling. To ensure a completely pure spirit, there are two distillations and even then only the middle third of the spirit is selected. The remainder is returned for redistilling. The selected spirit is filled into oak casks for maturing.

To comply with the law, the liquid must mature for three years in the casks before it can be called Scotch whisky. However, whisky can be matured for seven, 10, 12 years.

After maturation it is sent off to the blending hall. Here judgment and dexterity meet in an uncanny skill. It is that of the master blender, a man who assesses the various whiskies by "nosing" them. He never tastes the samples (surely one should have some sympathy for him) as this would impair his ability to distinguish the subtle differences. Pronouncing himself satisfied he authorizes the selected casks to

be disgorged into receiver vats and mixed. Finally it is bottled, labelled and packed and ready for an appreciative worldwide audience. Just what is it customers are getting?

Red Label is a versatile blend of selected malt and grain whiskies and is recognized as the world's favourite Scotch. It has a distinctive flavour and can be enjoyed on its own, on the rocks, with a splash of soda, or jazzed up with mixers.

Black Label is a *de luxe* blend of mature Scotch whiskies with a delicate bouquet and taste, blended to flatter the sophisticated palate.

Cardhu 12-year-old Pure Highland Malt is an exceptional single malt from the company's own distillery in the glens of Strathpey. Its characteristics easily rival a fine brandy or cognac and Cardhu is a perfect end to a meal.

Swing is a superior blend of the finest whiskies in an unusual bottle that swings gently when touched. It is glamorously packaged and people like to give Swing as a gift.

There you have it. Who says you cannot please all of the people all of the time?



Johnnie Walker's distillery at Cardhu in the glens of Strathpey. There was a distillery operating at Cardhu in 1770. Top left, the giant copper stills at Cardhu. Above left, maturing in oak casks, the spirit is tested periodically.



The Johnnie Walker brands. Left, the distillery workers in 1908. Top, a blender "noses" each of the whiskies used in the blending process. His uncanny skill ensures the consistent characteristics of the brand.

Worldwide ways with Johnnie Walker

There are 2,000 brands of Scotch whisky available to drinkers throughout the world. While each of these compete in favour, most people choose Johnnie Walker. Red Label has become the standard against which all other brands are judged—it has taken on the role of the definitive Scotch.

One of every five bottles of exported Scotch bears the eye-catching Johnnie Walker colours. How and why? Stringent quality control, availability in more than 200 countries, the assurance of content and versatility may have something to do with it. Purists may throw their hands up in horror at the way in which Scotch is internationally imbibed. Historically it was originally proposed neat, then drunk with a little water and latterly with ice or soda. It probably says much in Johnnie Walker's favour that it can withstand other combinations, some idiosyncratic, some commonly accepted.

Gaelic coffee—Scotch mixed into black coffee with a dash of cream—often concludes a meal. Tickly throats respond to Scotch with hot water, honey and lemon juice. Called a hot toddie its medicinal properties are well known, while Scotch and milk is a traditional late-night drink.

In Japan Scotch is often watered down and drunk with meals in the way we drink wine. There, Johnnie Walker has status as a gift, less confusing to the Japanese than strange wine labels.

West Indians drink theirs mixed with exotic fresh fruit juices—and leave the local rum to the tourists.

In the Far East Scotch is mixed with green ginger wine and seasoned with fresh ginger. The Scots leave out the spice and call it a whisky mac.

The Scots like it with lemonade and



Johnnie Walker Red Label—the most famous Scotch whisky in the world.

along with many other countries take it as a chaser—that is, drunk in tandem with beer.

What better companion on a trek across a highland moor is there than a trusty hip flask filled with Johnnie Walker? North Americans take them cross-country backpacking. Arctic explorers do too.

Whatever, wherever, however—Johnnie Walker proves its dexterity without damaging its credentials. In any duty-free shop (where it is No 1), served comfortably in any club, available in any bar, Johnnie Walker is Scotland's best ambassador abroad.

Cocktails have made something of a comeback in recent years. Here are three whisky cocktail recipes.

WHISKY SOUR

To a double Johnnie Walker Scotch whisky add the juice of half a lemon and half a teaspoonful of sugar. Shake with ice and serve with a squirt of soda water.

RUSTY NAIL

Two-thirds Johnnie Walker Scotch whisky, one third Drambuie—ice.

ROB ROY

1½ parts Johnnie Walker Red
Dash of Angostura bitters
½ part sweet vermouth
Cracked ice

Maraschino cherry or slice of lemon
Add first four ingredients to a mixing glass and stir well. Strain into chilled cocktail glass or over fresh ice, in an Old Fashioned glass.

For dry Rob Roy simply substitute dry vermouth for half or all of the sweet vermouth.

Cooking with Scotch

The addition of Johnnie Walker to cooking may not immediately suggest itself, as with other alcohols, but it certainly makes dishes more piquant. It vaporizes during the cooking process but the tang and bouquet remain.

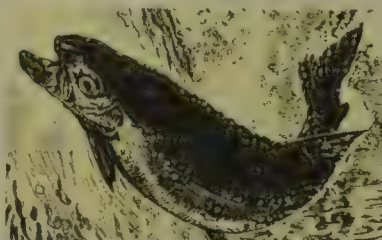
MUSHROOMS IN SCOTCH CREAM

2 tablespoons butter
1lb mushrooms, sliced
2 tablespoons minced chives
3 tablespoons Johnnie Walker, warmed
6 tablespoons single cream
2 tablespoons ketchup
½ teaspoon salt
½ teaspoon pepper
Toast slices
1oz chopped toasted walnuts

Melt butter in frying pan. Lightly fry mushrooms and chives over low heat

until mushrooms are browned and tender. Add Johnnie Walker and ignite. When flames go out, stir in cream, ketchup, salt and pepper. Heat just to the boil, stirring often. Spoon over toast, sprinkle with walnuts. Serves four as a snack.

GRILLED SPEYSIDE SALMON



1 salmon steak, about 1 inch thick
2 tablespoons melted butter
¼ teaspoon salt
⅓ teaspoon pepper

½ teaspoon garlic salt
2 tablespoons Johnnie Walker
¼ cup breadcrumbs

Lightly oil grill pan. Brush both sides of salmon with a little melted butter and place in pan. Combine rest of butter, seasonings and Johnnie Walker with breadcrumbs. Pat half of crumb mixture on top of salmon. Grill about 2 inches from heat for 3 minutes. Carefully turn salmon. Pat on rest of crumb mixture and grill 5 minutes longer. Serves two.

INVERNESS TRIFLE

1 pint milk
2 eggs
2 egg yolks
4oz sugar
¼ teaspoon salt
¼ pint whipped cream, sweetened

4 tablespoons Johnnie Walker
12 sponge fingers, split in half
2 tablespoons water
6 tablespoons raspberry jam
1oz toasted flaked almonds

Heat milk in top of double saucepan until steaming. Beat eggs and egg yolks with sugar and salt. Gradually stir a little of the heated milk into the eggs. Pour back into milk in double boiler; cook over hot, not boiling, water, stirring until mixture is thick enough to coat spoon. Remove from heat; stir in one tablespoon Johnnie Walker, cool. Arrange split sponge fingers in shallow bowl. Combine three tablespoons Johnnie Walker with water and sprinkle over sponge fingers; dot with jam. Spoon custard over; chill. Top with whipped cream and almonds. Serves six.

Ski fever

by Harold Evans

A decade ago the author, former editor of *The Sunday Times* and *The Times*, was so captivated by the pleasures and excitement of skiing that he resolved to get to the snow every year for the rest of his life. Now a director of Goldcrest Films and Television, he was executive producer of a six-part TV documentary, *How We Learned To Ski*, which is to be shown on Channel 4 beginning on November 12.



ASPECT

I can date with some precision the moment when I caught the skiing bug. It was not the first time I came down a slope on skis. That was on plastic in an old church hall in Kensington where a young Austrian shouted at us for standing immobilized by fear before all of 10 yards of descent. Nor was it the first time on snow, when we were taught the "kick turn", a movement from which I have never completely recovered. Indeed, I did not even have skis on when I decided that every year for the rest of my life, come what may, I would go skiing.

It was in France in the Vallée des Arcs on February 26, 1974, that I experienced that combination of pleasures which skiing is uniquely able to afford. There was the sense of achievement to have got there at all: to a remote and secluded fold in a fir-lined valley. There were the thrills of the journey itself, 5 miles enjoying the gifts of gravity on a run down a twisting but gentle valley and into the forest. There was the crispness of the

air and the warmth of the sun. And then there was lunch. We came to an abandoned shepherd's log hut by a frozen stream where an enterprising Jacques Tati local served cheese, hot sausages and wine at rough outdoor tables. The seclusion of the morning agreeably melted into anecdote and gossip as a few other skiers drifted in. Nobody wanted the day to end.

Some of the glow we felt, it has to be said, was derived from deplorable feelings of superiority as, wine glasses in our hands, we watched skiers on the run to our encampment approach a tricky passage of bumps. Was it to be ballet or slapstick? There was continuous theatre, and there was also, around 3pm, a chill of expectation. We had to set off for home within the half hour and there were deep gullies to navigate before the long straight run to the village. The return of a little fear was part of the fascination of the day. As the guru of American ski teaching, Horst Abraham, remarked to me recently, skiing differs from golf, fish-

ing, tennis and similar sports in having this dimension of leading us into predicaments from which we can escape. We hope. I know of nothing which quite so possesses the mind as coming down a mountain on skis; and when you have done it, all the other worries of life seem insignificant.

It is sad that thousands of people who begin skiing give up before they ever get to the Vallée des Arcs, and that millions never take it up at all. The three fallacies of skiing are that it is ruinously expensive, horribly dangerous and cannot be learnt by anyone as ancient as 40 or 50. I concede that skiing is not cheap but package-tour operators, who drive some remarkable deals in the resorts, have brought it within the average foreign-holiday budget. Skis and boots can be hired and paid for in advance (as they should be by all beginners) and so can ski-school lessons and lift passes. Clothing is an added expense, but ski jackets and mitts are handy in English winters.

Fear of injury is understandable but

exaggerated. People who have never tried skiing imagine that one slip at the top of a mountain inevitably takes them over a cliff on a quick trip to the bottom. In fact, skiing is mostly on prepared runs (called *pistes*) which avoid such hazards and are graded from green for those which are easy to black for those which are difficult. The risks of a two-week holiday by the seaside are about the same as one week on skis, if the premiums are anything to go by. Skiing has become measurably safer because of developments in the skis, and in the bindings which hold boot to ski. In the 1970s one learned on skis taller than oneself. They were harder to turn and offered greater leverage against the leg in a fall. Nowadays beginners can insist on having a compact ski, which turns easily, and is stable at chin or forehead height even for the bigger person.

Nor should age deter. There are many skiers over 70, like Lord Shackleton. The new short Scorpion ski is a help to the older skier and to the ➤➤➤

Ski fever

stalled intermediate who has lost confidence (it is not a normal short ski of the kind used in the *ski évolutif* or graduated teaching systems). I offer myself as testimony of some sort. I did not begin to ski until I was 42. I am reasonably athletic but not gifted and I value my physical integrity. I now enjoy red runs and survive when my son drags me on to black runs.

I am also capable of keeping my knees glued together in front of a crowd. And here we come to one of the principal reasons why people give up, for this knees-together business is no more than one of the fashionable vanities in a sport that has suffered greatly from them. If there is one service our television series does it is, I think, to shatter once and for all the myth of the parallel turn.

Ali Ross, the teaching star of the Goldcrest series, believes that current emphasis on the parallel sets people back. He points out that the racers do not keep their skis together: see *Ski Sunday* and watch them step from one to the other. And the very best skiers, says Ross, never think about skiing parallel. It happens because they ski fast. Ross proves his point in the television series with five absolute beginners. He teaches them the wedge or plough turn. He encourages them to feel the ski running along its length into the fall line. He never mentions keeping the skis together or shifting weight, which is the common instruction in ski schools. Yet at the end of two weeks every one of the five beginners evolves into a parallel skier without thinking about it.

Technically, what happens is that as they ski faster the ploughs narrow. In the faster turns through the fall line the pressure on the outside ski increases, the pressure on the inside ski reduces and it drifts towards the turning ski in a natural parallel. Ross shows that it is the forces in the turn which bring the skis together in this way—but that if you actively try and bring them together you flatten the outside ski and skid.

This will be a revelation to hundreds of thousands of skiers. And it is good news for those wondering whether to start that it is possible, within two weeks, to make this kind of progress with the right approach to learning. Of course there are lots of falls and frustrations, but once the skier begins to appreciate that the ski is friend, not foe, that if you give it half a chance it will carry you round the corner, magical things begin to happen.

I know it not just from talking with the skiers but because when we went to Vail in Colorado to film the advanced group I had to put theory to practice if I was to carry out my work as the producer. I was frankly apprehensive about what would happen to me in deep powder. It snowed heavily on about our fourth day and I found myself knee deep at the top of a mountain,

with lots of misty bumps and unbending larch trees. My previous practice when confronted with such unfriendly conjunctions was to hurl myself round each turn. On the second or third turn I was liable to catch an edge and fall and if I avoided that I was exhausted by the 10th turn in the deep.

I was frightened of being in the fall line, of gathering speed, and I was frightened of falling. The first thing we did with Ross was to fall deliberately. Amazing. It was soft. It was nice. We fell again. He made us do nothing but fall for an hour. At the end of it we were champion fallers, and were no longer worried about falling. (We set our bindings at zero so that we came

out of the ski easily.)

The next step was to remove the fear of the fall line. It takes a deep breath and a moment of courage to realize that if the skis gather speed they are so much easier to turn in the powder. An inward lean of the leg and you are riding an arc out of the fall line, ready for the next turn. The five advanced skiers, who all had different degrees of fear, had the time of their lives as one by one they found that their skis were on their side, and that again contrary to legend movements which produced good turns on the *piste* also produced good turns in the deep.

These experiences have finally persuaded me that the short ski revolution

is misguided. It is known as *ski évolutif* in France and the graduated length method in the United States. Beginners start on mini skis of 100cm—not, I emphasize, the Scorpion short ski but an ordinary ski design simply reduced in length. From the start they learn to turn the skis together side by side in an “instant parallel”. It is easy to skid a turn on these short skis by knee rotation. Once the mini skis are mastered one graduates to longer skis and then on to full length skis.

I helped to introduce *ski évolutif* to a wider audience when, with Brian Jackman and Mark Ottaway, I reported in 1974 on the pioneering work of Robert Blanc in Les Arcs. There was no doubt



ASPECT



TV ski instructor Ali Ross demonstrates a snow plough in Wengen, Switzerland.

that Robert, who died tragically in an avalanche, enabled thousands to enjoy their skiing in this way and he would, with great emphasis and charm, have disputed what follows.

The short ski is fun. Many people have learnt that way. But I believe it has three drawbacks. First, it delays an appreciation of the ski as a tool. This is gained in the plough position with the conventional compact ski. In the plough the ski is on its edge. In that position the beginner learns to feel the effect of the edge gripping the snow and how, under pressure, it will carve an arc. It is a delicious feeling. All the people in our films shouted "Eureka", though they uttered other epithets when things went wrong. The second drawback of the instant parallel method is that it encourages the very methods of body rotation which prevent the ski doing its work properly and which produce uncontrolled skids and violent jerky turns. The third drawback is that the conventional mini-ski movements are best practised on relatively gentle slopes. The plough opens up more terrain which can be explored with a relative feeling of security. The Scorpion short ski, which I have enjoyed, is a different proposition because turns can be carved with it. But it is still best to begin with the despised plough turn.

The intermediate who is stuck is also well advised to go back to the plough and practise simple movements which we demonstrate in the films. Stifle shame with the thought that Warren Witherell, a trainer of American ski

racers, puts them on the plough on woodland paths for mile after mile so that they can improve their carving. For all classes of skier, too, the plastic artificial slope is a boon. Four one-hour training sessions on the dry slope save four or five days of painful acclimatization on holiday. It is extraordinarily valiant of beginners to put on boots for the first time and expect to make manoeuvres in the thin air of the mountains for eight hours a day—it is also dumb.

It was fitting that we began our television programmes in Wengen in Switzerland where the mad British introduced downhill skiing 70 years ago, and persuaded the Swiss to keep the mountain railway open in winter. Today the downhill skier has what seems at first a bewildering choice of resorts in Switzerland, Austria, France, Spain, Italy; and in the United States there are the condominiums and the incomparably light, dry powder of the Rockies.

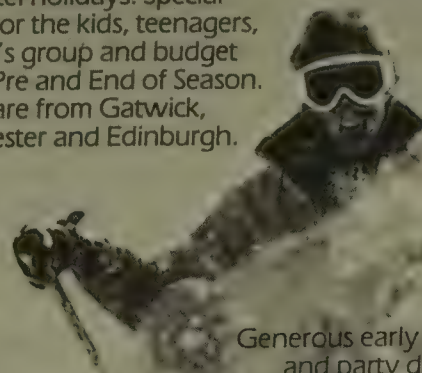
But it is a delightful annual quest to find the perfect resort. Les Arcs is still a good place to ski but my shepherd's hut in the Vallée des Arcs is now a bustling lift area. Where is that perfect combination of runs of 10 and 20 miles of the right mix of challenge and delight along bare mountains and into woodland and down to home; mountain hideaways; and convivial night life when you want it in a pretty village? Well, I know just the place, and my bones tell me this is going to be a good year for powder. ➤➤➤

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ATOL 285 BCD

Ski fever

Our Travel Editor writes:

The Ski Club of Great Britain gives helpful advice on choice of resorts and equipment and on whether to buy or hire. It also publishes a magazine, *Ski Survey*, five times a year and issues lists to members of recommended dry-ski slopes in Britain. Membership, for those resident in the London area, is £18 for adults, £9 for juniors (under 21) and £27 for a family. Outside a 50 mile radius of central London these fees are respectively £14, £7 and £21.

The UK travel industry has moved into the winter-sports business in a big way. In addition to the smaller, specialized companies many of the major tour operators such as Thomson, Global, Enterprise and Intasun run skiing holidays. More than for any other type of holiday it is essential to study the brochures carefully before you make your decision. Most companies offer discounts or add surcharges (clearly stated at the outset) for various items or different departure dates. Most also provide, at additional charge, ski-equipment hire, ski instruction and multiple use of ski lifts, ski tows and cable cars, the last of which can be expensive if bought individually. A "season" ticket is much more economical. Full insurance is obligatory on any skiing holiday. Never depart without it even if you are making your own arrangements.

It is not realistic to give an average price for a skiing holiday as this varies not only according to the resort but to the facilities offered, the date of departure and the mode of transport. According to my researches, costs start from about £95 for a week with self-catering accommodation in Spain, rising to well over £700 for two weeks in a smart hotel in one of the chic Swiss or French resorts.

Austria

Mayrhofen. One of the Tyrol's leading resorts with all types of skiing available. Choice of four hotels with half board, seven nights £172 to £265, 14 nights £254 to £433, from Gatwick and Luton to Munich. Transport by coach also available. Ski lift, ski school and ski hire extra. (Global.)

France

Les Arcs. Self-catering in studios and apartments, flying from Gatwick, Manchester and Edinburgh to Geneva, £154 to £200 for seven days, £191 to £283 for 14; ski-lift pass Frs425 to Frs937 extra; ski school to include instruction, equipment hire and lift pass, Frs870 to Frs1,090. Ski-equipment hire separately Frs380 to Frs900. Also half board in a three-star hotel, £230 to £312 for seven days, £349 to £525 for 14. Airport taxes extra. (Ski MacG.)

Chamonix. Eleven days in club hotel, full board, ski lifts, flying from Gatwick to Geneva, £229 to £435. Airport taxes extra. (Club Méditerranée.)

Italy

Cortina d'Ampezzo. One of Italy's best

ski centres in the Dolomites. Choice of three good quality hotels on half board, seven nights £172 to £376, 14 nights £272 to £700. Ski hire, ski lift etc. extra. Flights from Gatwick to Venice and then on by coach. (Citalia.)

Scotland

Full information on this location is given in the free brochure *Ski Holiday Scotland 83/84*, published by the Scottish Tourist Board with the Highlands & Islands Development Board.

Spain

Formigal. Modern purpose-built resort in the central Pyrénées. Choice of two hotels with half board or self-catering apartments, seven nights £95 to £206, 14 nights £104 to £264. Flights from Gatwick and Luton to Zaragoza and then on by coach. Ski packs (for lift hire and instruction) extra. Also available by car at £60 less. (Thomson.)

Switzerland

Wengen. Seven nights with half board (choice of seven hotels) flying from Heathrow, Gatwick and Manchester to Zürich, on by train, £189 to £340. Ski lift, ski school and ski hire extra as is airport tax. Also available for 10, 11 and 14 nights. (Swiss Travel Service.)

Grindelwald. 14 nights in top-quality chalet, particularly suited to younger people, £259 to £349; ski pass £72. Basic cost includes half board and train travel from Zürich. Flights operate from Gatwick. (Small World.)

USA

Vail. One of Colorado's finest ski resorts. Seven nights' accommodation only, but includes ski-lift pass, approximately £200 to £375. Does not include transport from UK. (Delta Dream Vacations.)

Books: *We Learned to Ski* by Harold Evans, Brian Jackman and Mark Ottaway. Collins, £8.95 (revised edition). *How We Learned to Ski* by Ali Ross and Harold Evans, to be published on November 17. Collins, £6.95.

Addresses:

Citalia, Marco Polo House, 3/5 Lansdowne Road, Croydon CR9 1LL (tel 686 5533).

Club Méditerranée, 62 South Molton Street, London W1Y 1HH (tel 409 0644).

Delta Dream Vacations, 24 Buckingham Gate, London SW1E 6LB (tel 828 5905).

Global Tours Ltd, 200 Tottenham Court Road, London W1P 0JP (tel 323 3266).

Highlands & Islands Information Service, Main Street, Golspie, Sutherland KW10 6RA (tel 04083 3871).

Ski Club of Great Britain, 118 Eaton Square, London SW1 9AF (tel 235 2378).

Ski MacG, 260a Fulham Road, London SW10 9EL (tel 351 5446).

Small World, 850 Brighton Road, Purley, Surrey CR2 2BH (tel 660 3999).

Swiss Travel Service, Bridge House, Ware, Herts SG12 9DE (tel 0920 61221).

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GOODRIDGE, SILVERS FERNDOWN GERALD RIDGE FRASERBURGH WILLIAM MAITLAND GERRARDS CROSS HALLS
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KEYHO GUILDFORD KINCH & LACK, WEIR RHODES HADDINGTON GRAHAM McGRATH HALIFAX RILEY BROTHERS
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Mexico's Olmec civilization

by Nicholas J. Saunders

The Olmecs date back 3,000 years but the ancient worship of the jaguar god, so vividly reflected in their art, continues in an annual rain ceremony in Acatlán. The author, a tutor at Southampton University, examines the society from archaeological evidence at the centres of San Lorenzo and La Venta.

The Olmecs of Mexico are widely regarded by archaeologists as America's first civilization. Inhabiting the lush tropical rainforest of Mexico's Gulf Coast between 1250 BC and 450 BC they left an indelible stamp of sophistication on all the subsequent Mexican cultures. The Olmecs were the first to build great ceremonial centres, such as San Lorenzo and La Venta, and at the latter site they constructed Mexico's first pyramid. They shaped and adorned these great sites with depictions of their gods and spirits and this allows the archaeologist to reconstruct not only the settlement patterns but also the nature of their religion and society.

Archaeologists have long pondered how the Olmec chiefs organized their society in such a way as to inspire the cultural leap forward from tribe to proto-state. At the core of this problem was the type and nature of their agricultural system and how they fed the large numbers of people who built the imposing sites and then carved the huge number of stone sculptures which decorated them. The recent publication of detailed investigations at one of these Olmec centres—San Lorenzo—has given new insights into this.

The author has also recently completed a study of a unique rain ceremony in the Mexican state of Guerrero, an area which has strong Olmec connections. Combining the archaeological evidence from San Lorenzo and the ethnographic evidence from Guerrero I believe that we now have a new understanding of the way the Olmec people organized themselves.

Olmec society was undoubtedly precocious and the Olmecs themselves tended not to live in isolated rural communities of a few hundred inhabitants as their predecessors had done but to live and work in or be closely associated with large permanent ceremonial centres such as San Lorenzo, La Venta or Cerro de las Mesas, to mention just a few which have been investigated. The Olmec heartland lies within the modern Mexican states of Tabasco and Veracruz—a region characterized by sluggish rivers, swamps and often dense tropical vegetation. It was not until the early 1940s that the Olmec culture was first investigated by the American archaeologist Matthew Stirling and not until the mid 50s it was realized that the Olmecs were in fact

earlier than the great Maya civilization which flourished in the mass of rainforest that forms the Yucatán peninsula. The revelation that complex villages associated with ceremonial centres existed at all around 1,000 BC came as a shock to the archaeological community and many famous scholars refused to believe it until radiocarbon dates provided firm proof.

During the early and mid 60s Michael Coe of Yale University undertook a programme of intensive excavations at San Lorenzo to try and answer some of the questions resulting from the radiocarbon dates and to establish a firm ceramic sequence for the site. The excavation report has recently been published and illuminates the shadowy past of America's first civilization. The bulk of spectacular information from San Lorenzo takes the form of the largest repertoire of monumental stone sculptures so far discovered within the Olmec area. Allied to this is the realization that the Olmecs produced the first religiously inspired art style found anywhere in Mexico. Exquisitely carved jade celts, sophisticated pottery and ceramic figurines and the host of large and small stone sculptures all bear the typically Olmec decorative motifs of the jaguar and half-human, half-jaguar mythological beings.

At La Venta as well as San Lorenzo there are a great number of basalt monuments in a variety of forms. Large carved heads depicting individual rulers, "altars" or thrones that portray an Olmec ruler sitting in a stylized jaguar mouth and the remains of sculptures showing what has been interpreted as a giant jaguar copulating with a woman. The Olmecs were the first people to carve such scenes in stone and their religion and mythology seems to have been a major source of inspiration.

In primitive tribal societies ideas about spirits, gods and the universe were intricately woven together and one of the most pervasive themes concerned the jaguar god. Even today among some Amazonian societies the jaguar is intimately linked with rain, water and fertility, and during mythical times it was believed to have given mankind the gift of fire. By associating himself with the jaguar the village headman or priest (usually referred to as the shaman) could gain prestige and



A basalt Olmec "altar" adorned with jaguar symbols at La Venta Archaeological Park, Villahermosa. A ruler sits in a stylized jaguar mouth, also representing a cave entrance where the jaguar emerged from the underworld. Top, jaguar men fighting at Acatlán. Their blood must be shed for the jaguar god to bring rain and fertility.

influence, and during religious ceremonies he would dress himself in jaguar pelts, and adorn himself with necklaces and bracelets of jaguar fangs and claws. Thus the jaguar-shaman could control the organization of religious life directly and aspects of everyday life by influence. What I believe we are seeing in the archaeological record of the Olmecs, therefore, are monumental works of art that emphasize this connexion between the chiefs of Olmec society and the supernatural jaguar god; the Olmecs it seems, were a theocracy. In addition to the impressive repertoire of sculptures, Professor Coe's work gives us an indication of the religious rituals which lay at the heart of the economic and political structure of Olmec society.

The Yale project also included a study of the present-day agricultural system in the hope that it would yield evidence useful in interpreting the prehistoric Olmec system of agriculture. Professor Coe discovered that the area surrounding San Lorenzo was made up of soils of differing fertility, the richest being found along the river levees which were seasonally inundated by the river. The archaeological site of San Lorenzo was located at exactly the right place to take advantage of these richer soils upon which

large quantities of maize, the major food resource, could be grown and subsequently redistributed by the Olmec rulers. At the time of this study the rich land was owned by the headmen of the local village who were thus able to build up economic and political prestige based on their privileged access to these soils. Thus the type of agriculture and the local geology allowed for the unequal redistribution of power.

Coe hypothesized that as the climate and environment of the area had not substantially altered since Olmec times such a mechanism may well have contributed to the emergence of Olmec civilization. The control of water and the prediction of the coming rains and river floods were of major importance in antiquity as they are today. As the jaguar religion was closely allied to concepts of water and fertility both archaeological and geological evidence strongly suggest that such a jaguar-water cult was an important feature of Olmec mythology.

There is another more specific aspect of the archaeology of San Lorenzo that would support this hypothesis as Professor Coe also discovered what can be interpreted as firm physical evidence of a jaguar-water cult at the site. During the "San Lorenzo" phase,

which falls between 1150 and 900 BC, the inhabitants constructed a series of stone-lined ritual ponds and a system of elaborate stone drains which were associated with jaguar-human sculptures. The water system was obviously not purely functional as there are better quality sources of drinking water in the vicinity; the ritual use of water is therefore implied. This is further supported by the fact that these associated stone sculptures have hollowed-out areas into which a section of the "U"-shaped drain stones could have been fitted.

The archaeological evidence from the heart of the ceremonial area at San Lorenzo therefore supports the idea of a complex ritual and mythology connected with rain-making or water control and, allied with the associated feline sculptures, is suggestive of the widespread beliefs in the jaguar/water/fertility concept that is so widespread in the New World. Such rituals and paraphernalia would have been controlled by the Olmec élite for economic, religious and political reasons.

At the other major excavated Olmec site of La Venta mosaics of jade in the form of a stylized jaguar face have been found buried deep within the ceremonial area. The mosaics themselves are made up of small jadeite celts and there is also a body of small stone figurines which depict the half-jaguar half-human being. The evidence suggests that the jaguar-shaman of more primitive tribal societies was now playing a central role in the emergence of Olmec civilization in Mexico.

It is a geological fact that the Olmec area is notoriously poor in basalt, jadeite and obsidian—raw materials which were central to the nature of Olmec society. The emerging chiefdoms and their rulers therefore had to forge trading relationships with other areas of Mexico which possessed these materials. Jadeite was regarded as extremely precious—but a different form of water with overtones of fertility, and a major source of this beautiful green stone was the mountainous area of present day Guerrero. Olmec presence in this general area is well attested by the occurrence of Olmec bas-reliefs at the site of Chalcatzingo in the adjacent state of Morelos and of painted caves at Oxtotitlán and Juxtlahuaca in Guerrero itself, both of which have the remains of murals depicting important Olmec figures symbolically associated with jaguars.

In the spring of 1982 I had the rare opportunity of visiting the isolated agricultural village of Acatlán in the heart of Guerrero's mountain country only a few miles from the Olmec cave of Oxtotitlán. Every May the villagers make a sacred pilgrimage to a local mountain top called Cerro Azul or Blue Mountain. (In prehistoric Mexico the jaguar god was believed to reside both within and on top of mountains.) Once at the summit of Cerro Azul they participate in a unique rain ceremony

which I believe is in part directly descended from Olmec times. Under the guise of a Catholic festival to Santa Cruz the young men of the village dress themselves up in suits and helmets in imitation of the jaguar and engage in quite vicious fist fights. The avowed aim of these dramatic conflicts is to spill blood for the jaguar god.

The villagers, who still speak the old Aztec language of Nahuatl, say that the jaguar is the Master of the Rains and that they must fight and spill their own blood in his honour if he is to spill his blood in the form of rain. At this time of year the fields are parched and the maize seedlings are waiting to receive life-giving moisture. The jaguar fight ritual is strategically timed to take place within a few weeks of the predicted downpour and the jaguar fights are then seen to have been successful in placating the jaguar god. Human blood is regarded today as in antiquity as a powerful symbol of fertility and no other offering can persuade the jaguar god to dispense the rains.

Thus the very survival of Acatlán depends upon the blood-letting which occurs during the jaguar-fights. Besides the connexion here between this ceremony and similar occurrences which may have characterized Olmec water rituals there is another revealing aspect. The jaguar festival at Acatlán is paid for by one person each year on a rotational basis. This individual has to foot the bill for all the food and drink consumed and he has to pay at least in part for the costumes and organization which are integral to the occasion. By so doing he makes the festival possible and as the agricultural survival of the village depends on the blood offering to precipitate the rains he naturally gains religious, economic and political prestige. Ideas concerning jaguars, shamans, water and fertility are therefore closely linked up with the realities of economic survival and political power in an area which has seen Olmec influence dating back some 3,000 years. We get a glimpse into the past with a ceremony little altered by the passage of millennia.

The archaeological evidence from the Olmec sites in general and San Lorenzo in particular is therefore useful for interpreting aspects of Olmec society, religion and politics. There seems to be an extraordinary link spanning the centuries between the Olmecs as revealed by their archaeology and the modern-day Indians of Guerrero. Olmec chiefs presided over the spectacular development of civilization in the tropical lowlands of eastern Mexico and used the long tradition of shamanistic power and the jaguar theme to control and regulate an expanding society. These new leaders left their seal on Mexican culture through their unique style of art—a style which itself reflected a tradition of theocratic government whose origins and nature we can still faintly perceive among the Indians of Mexico ●



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*Sunday Times, October 1981.

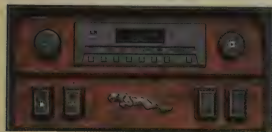
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A subtle and elegant combination.

The centre console has been ergonomically designed and fitted with a digital trip computer to provide a continuous visual check on average speed, fuel consumption and time.

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
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 **JAGUAR** The legend grows

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Which is why we still distil in the traditional way.

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We don't let progress get in the way of anything.

The best of spirits

by Peta Fordham

We do not know when man discovered how to make wine or spirits. Greeks, Arabs, Egyptians and Persians all record the use of some form of distilled preparation and the Chinese are credited with an earlier discovery. The word alcohol is thought to derive from the Arabic word *alkuhl* meaning a finely-ground substance. Nineteenth-century temperance reformers, however, as pointed out by Peter A. Hallgarten in his excellent book called *Spirits and Liqueurs* thought the root of the word came from the Arabic word *alghul*, meaning ghost or evil spirit.

The idea that distillation could produce valuable medicine persists, from the name *eau-de-vie* or *aqua vitae* in its early history to the present-day medicine chest with its brandy miniature. Development has been twofold: in spirits—whisky, brandy, gin, rum and vodka—and in the innumerable sweetened liqueurs, whose popularity waxes and wanes with fashion. They are currently enjoying success with the return of the cocktail.

Straight drinks, particularly Scotch, have suffered from the recession, but it is difficult to imagine that the household names will not revive soon. Such

brands as The Famous Grouse, with its superb malt companion, Highland Park; Johnnie Walker and Cardhu; Buchanan, Glenlivet and Glenfiddich; Haig, Teacher's, Bell's, and its accompanying Inchgower; William Lawson's, Lang's Glengoyne; the pale and elegant Cutty Sark; Chivas Regal; a well-aged Macallan or Glenmorangie are some of the greats without which the world of spirits would be poor indeed.

The past 18 months have seen the arrival in this country of some new and interesting names. Dunhill chose a risky moment to launch one of the most expensive blended whiskeys on the market and have done rather well. A fine blend, it is magnificently packaged, includes an exquisite bottle and carries the Dunhill *cachet*. It has survived in what is a difficult market at the moment.

A new arrival in this country, though long-established elsewhere, is a magnificent gin called Bombay. It has delighted all the people I have tried it on. It tastes more of its angelica ingredient than the usual juniper. It is best described as possessing style and it adds a new fillip to familiar mixes. It seems to be cheapest at Peter Dominic at around £7.29. It may not dislodge such old favourites as Beefeater but it

should certainly be added to the connoisseur's cellar.

In time for Christmas comes Captain Morgan Spiced Rum which lends itself very well to Christmas mixes, adding a new spicy flavour to familiar drinks. I should be rather wary of using it in cooking as the flavouring seems to grow with heat.

One of the best and purest vodkas I have ever met has arrived for Christmas. It is Absolut from Sweden retailing at about £6.99. Look out for it in the duty-free shops, it should be a winner.

It may be news to a number of people that Rémy-Martin, in addition to its well known VSOP, has a Centaure range which includes three Fine Champagne cognacs and the Grande Champagne, Louis XIII, a beautiful brandy—the most expensive widely available cognac in the world. Martell (especially Cordon Bleu), Courvoisier and Hine are all household names; the German Asbach grape brandy is a little lighter and a pleasing mixer.

Chartreuse is an outstanding liqueur but not everyone knows that its distillers also produce Elixir Végétal, an old-fashioned medicinal "cordial", a few drops of which can be taken on a lump of sugar if you are exhausted or feeling below par. You can buy it in

England: it is a remarkably delicious pick-me-up. Perhaps the dedication and devotion which goes into its making have something to do with it.

Many of us also love Drambuie's golden, honied flavour. And there is always the classic Cointreau without which, apart from its straightforward usage as a *digestif*, it is difficult to imagine any of the orange-flavoured desserts or cakes of a good party. Edouard Cointreau, who formulated this white curaçao in Angers in the mid 19th century, was himself a dedicated confectioner as well as a liqueurist, who wanted a liqueur with a distinctive flavour and of the highest quality to use in his own creations.

Many popular "champagne" cocktails are now made with the various sparkling wines, including Kir Royal, made with Sisa. This, with its strong blackcurrant base, should also have a place in the Christmas cupboard.

Wine of the month

An interesting example of the increasingly popular Late Bottled Vintage Port, Dow's new LBV (1979), £5.50, is full and soft, made at the same *quintas* from which the declared vintages come. In case you might have difficulty in obtaining it, the importers are Canongate Wines, 10 South Audley Street, W1 (492 0858) ●

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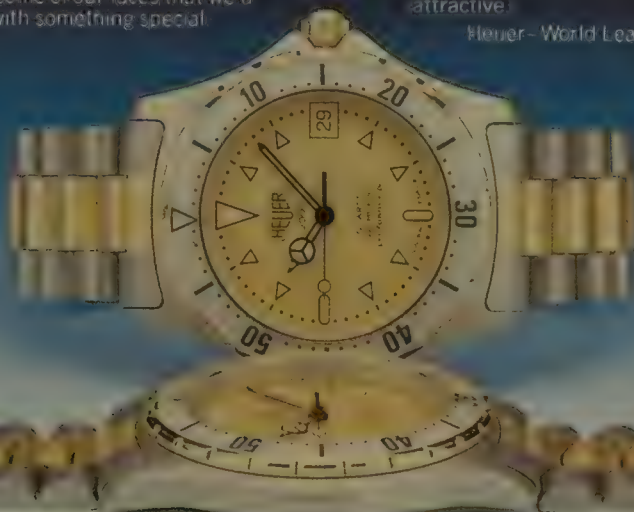
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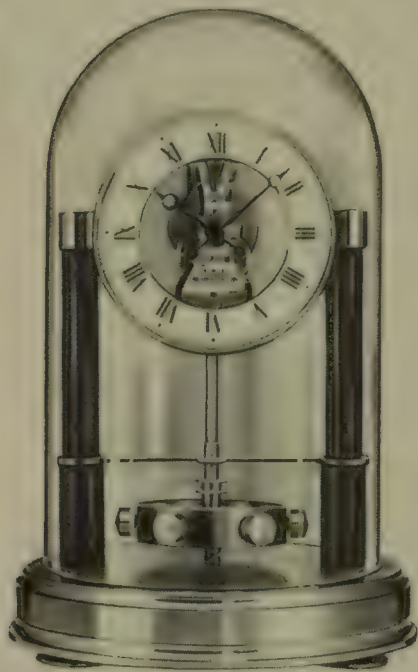
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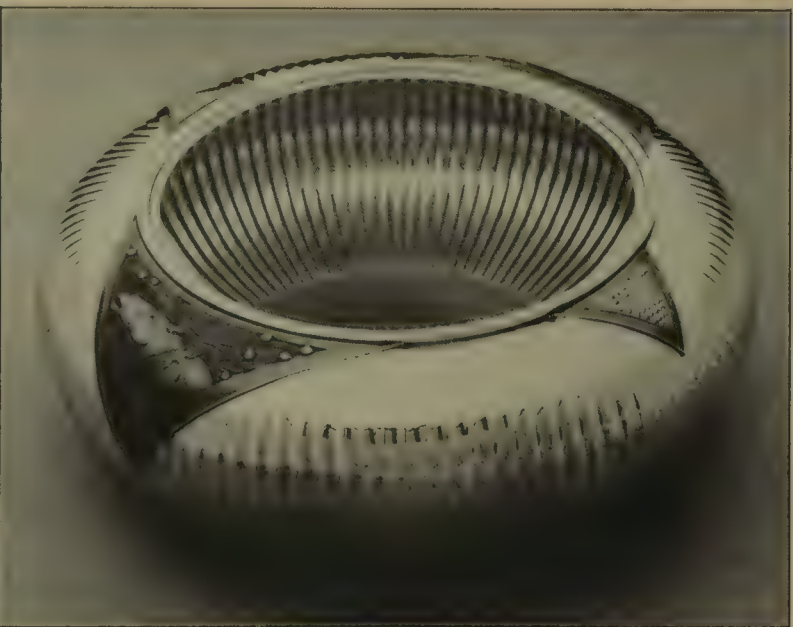
by Ursula Robertshaw

The pendant/brooch and matching ear-rings shown below, made in bronze and set with zircons, are the work of Robert Legg, who has made them in a limited edition of 100 for *ILN* readers. The price is £160, which includes postage and packing in the UK. Cheques should be made out to *The Illustrated London News*, at Elm House, 10/16 Elm Street, London WC1X 0BP.

Robert Legg served an apprenticeship as an engraver, studied jewelry at

Birmingham Polytechnic, gained his MA in silversmithing and design at the RCA, and won a design research fellowship from Goldsmiths' Hall. He now has his own workshop in Rotherhithe and teaches at Farnham.

He designed for De Beers the rose-bowl (bottom) which was given to the owner of the winning horse in the King George VI and the Queen Elizabeth Diamond Stakes this summer. The panels of horses' heads set against a background of flowing grasses recall Art Nouveau and this style is also apparent in the design of feathers he has made for our jewelry set.



PHOTOGRAPH BY BRIAN NASH

It's 9am at the Beefeater distillery.

Is everything you've heard about gentlemen in the drink business true?



If you've heard that gentlemen in this drink business are unusually concerned with the quality of their product, the answer is yes.

James Burrough makes the softly dry and delicately fragrant Beefeater gin.

And when the directors meet at 9am every morning, it's not to discuss the play on TV the night before.

It's to assess the previous day's batches of gin.



The foreshot. The middle run. The feints.

The precise recipe for Beefeater gin is a well-kept family secret.

And has been since it was set down in the 19th century by James Burrough,

ancestor of the present chairman.

The meticulous way in which Beefeater has always been made is, however, well known.



*Juniper + coriander + angelica + who knows?
Only six people know the Beefeater recipe.*

Pure grain spirit is distilled in copper three times over.

During each distillation, a head stillman carefully noses out the crystal-clear 'middle run' from the 'foreshot' that precedes it and the 'feints' that follow.

Then, during the final distillation, juniper berries, angelica root, coriander seed and rare spices are combined with alcohol vapours.

The result is a gin of extraordinary clarity and brilliance.

And one which has a fragrance

and flavour all its own.

You may notice that every bottle of Beefeater gin carries an individual registration number.



The difference in the numbers guarantees they'll be no difference in the gin.

This is further evidence of James Burrough's wish to make sure that every bottle of their carefully nurtured gin lives up to the name on the label.

It's something to think about as you listen to the tantalising shush of Beefeater cascading over ice cubes.

Watch the effervescing tonic rushing to the top of your glass.

And raise to your lips that most consistently excellent of drinks:

A Beefeater and tonic.

Clearly, successive generations of Burroughs have not only respected their founder's recipe, but also his standards.



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Four-wheel drive models

by Stuart Marshall

Four-wheel drive is the latest fashion to hit the motor industry. Most of us still think of 4x4 vehicles as rough, tough cross-country machines like the Land Rover or the immortal Second World War Jeep, but the new wave has almost nothing in common with them.

Audi has two models on the market with permanent four-wheel drive: the Quattro turbocharged coupé and the 80 Quattro saloon. By dividing traction equally among four wheels they offer extraordinarily secure handling and roadholding, especially during acceleration on rain-slippery roads. All Audi cars will have four-wheel drive, optionally or as standard equipment, by the late 1980s.

Between the two extremes of cross-country vehicles and very high performance road cars are at least three recognizable sub-classes of four-wheel drives. The Jeep and Land Rover spawned machines like the Cherokee and Range Rover that offered more comfort and better amenities without sacrificing their off-road abilities. The Cherokee was so large and so "gas-guzzling" that consumers stopped buying it. The Range Rover, 13 years after its birth, remains the best vehicle of its kind in the world, though its price has become exorbitant.

It now has many imitators—the Nissan Patrol, Toyota Land Cruiser, Mercedes-Benz Geländewagen and Colt Shogun to name but four. Only the Range Rover, however, has the permanently engaged four-wheel drive that allows it to be driven like a rather elephantine sports car. Most of its rivals are basically rear-wheel driven but allow the driver to put power through to the front wheels when the need arises. Even the Land Rover has become a competitor of the Range Rover. The new One Ten is really a slightly modified Land Rover body with Range Rover mechanical parts underneath. The coil-sprung One Ten is less uncouth than the old leaf-sprung Land Rover, though not as expensive as the Range Rover.

Another class is typified by the

American Motor Corporation's Eagle, a rear-wheel-drive car converted to all-wheel-drive by the Ferguson system. Harry Ferguson was the brilliant Ulsterman who revolutionized agriculture by inventing hydraulic linkage for tractors. It transformed the tractor from a mechanical horse that pulled implements into a mobile power house that used the drag of the implement to increase its grip and thus efficiency. Ferguson thought he would do the same for the motor car but the need for four-wheel driven road-going vehicles was not perceived in the 1950s. Now, 30 years later, Ferguson's ideas are being vindicated.

The class of four-wheel-driven vehicle with the greatest sales potential is undoubtedly that pioneered by Subaru. This Japanese manufacturer took a front-wheel-drive car and converted it to four-wheel drive very simply. A power take-off on the main gearbox led a shaft to a rear-mounted set of final drive gears. Normally the Subaru ran in front-wheel drive only. If it had to negotiate mud or climb a snowy hill, a pull on a lever instantly powered the rear wheels, too. The Subaru could manoeuvre in conditions that had normal two-wheel driven cars spinning to a standstill.

Following Subaru's lead Toyota have introduced an occasional four-wheel drive Tercel estate. Renault have a similarly conceived 18 estate. Most recently Fiat have announced a 4x4 version of the Panda, one of their smallest and cheapest cars. Armies buy four-wheel drives to provide battlefield mobility and a well handled one will climb in and out of bomb craters. Horsemen and yachtsmen buy similar machines, though with more civilized interiors, to pull heavy trailers.

But the Tercel, Renault 18 and Fiat Panda with all-wheel drive are not for hauling things but for carrying people—and light loads—on rough, slippery tracks and up steep hills. They are cars with some off-road capabilities, but not small cross-country lorries with seats. Skiers buy them to reach their chalets in winter; fishermen, wild-fowlers and bird watchers to get off the beaten track ●



The Audi 80 Quattro, one of two Audi models with permanent four-wheel drive.



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Particularly when, in the case of the 520i, you are travelling at 72 mph.

At that speed, the other cars tested had no choice but to hit the cones.

Arguably, the 520i had an unfair advantage: the double pivot front suspension that BMW have been clever enough to develop (and unkind enough to patent).

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penalties of heavy steering and harsh ride.

At the other extreme, although the 520i has all the comfort of a traditional executive saloon, its advanced suspension keeps it firm and taut when ordinary cars feel slack and unresponsive.

It's not just an inadequate chassis that dulls such vehicles.

It's inadequate performance, too.

As The Times recently thundered, "The never-ending search for fuel economy is in danger of spawning a generation of long-legged but gutless wonders". The 520i is not one of these.

Its in-line 6 cylinder engine gives it

turbine smoothness that no 4, 5 or V6 power unit can match.

"The further and faster you drive it", reported Drive Magazine, "the more rewarding the 520i will prove."

Yet they still estimated that 28.5 mpg would be 'typical'.

What is not typical, however, is a 5 seater car that drinks so little but can be driven so hard.

The day, of course, that a BMW becomes 'typical' is the day you should stop wanting to own one.



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Memories of a Labour leader

by Robert Blake

The Diary of Hugh Gaitskell 1945-1956
edited by P. M. Williams
Jonathan Cape, £25

There are not likely to be any startling political revelations in this book. Philip Williams who edits it has already written an excellent biography of Gaitskell, and he used the diary as one of his principal sources. Nevertheless the diary is worth publishing. It gives a vivid picture of the political life of a Labour politician who in the period covered by the diary rose from back bench to leader of his party. In some respects the reader is frustrated. Gaitskell did not say much about his personal feelings or private life. His purpose, he said, was to record "what might be called 'inside events' ... of interest to future historians, or even the public generally. It is not a personal diary about my thoughts and feelings to any great extent, but a political diary." But even in this aspect the diary has notable gaps. There is scarcely anything about the general elections of 1950, 1951 and 1955, or about the struggle for the leadership at the end of the latter year when Gaitskell handily defeated Bevan and Morrison. The book ends after only 10 highly untypical months of a leadership that lasted for seven years.

Nor are these the only gaps. By the time the diary begins Gaitskell had become firmly committed to his basic political beliefs which scarcely changed at all during the 11 years covered. We therefore are told nothing of the considerations which made the Wykehamist son of a prosperous upper-middle-class family become a socialist in the 1920s. Nor is there anything about his personal experiences of fascism in Vienna in 1934 which had a lasting effect on his outlook, giving him, as Mr Williams puts it, "a life-long mistrust both of those who talked glibly of unconstitutional action at home and of those blinded to the perils abroad if predatory dictatorships were allowed to acquire military predominance." Another defect in the diary is that most of it is written not like Barbara Castle's every day or even Richard Crossman's every week but at long intervals afterwards. However, it appears that Gaitskell had a good memory. The editor checking his account with the diaries of some of his colleagues finds few discrepancies.

Despite these limitations the diary throws a great deal of light, sometimes unconsciously, upon the inner working of the Labour Party which seems to have been almost as faction-ridden 30 years ago as it is today. Although it is a political not a personal diary it reveals a good deal about Gaitskell's person-

ality. He was anything but the "desiccated calculating machine" of Bevan's invention, though Bevan, outmanoeuvred by him so often, had some cause for dislike. Gaitskell was in fact neither dry nor puritanical. He thoroughly enjoyed good food and drink. He was warm-hearted and full of feeling. No one can read his moving account of the tragic death by drowning of his best friend, Evan Durbin, in 1948 and still regard him as a cold fish. "Grief affects people very differently. For me it is sort of chemical in its action. I find it impossible to control my tears." And again, "Physically the feeling I most had was one of cold, as though I had had something stripped from me and was exposed much more to the elements. It was almost as though one was—although it is overdramatic to speak of it thus—standing in a line and somebody standing beside one was shot and fell. One felt a gap."

Gaitskell's diary is by no means devoid of pungent utterances about people. Bevan's wife, he says on one occasion, is "generally regarded as his evil genius, though I would not say genius was the right word". He did not underestimate Bevan's potential. In 1947 he wrote, "He still leads in the race for Labour Prime Minister in 1960. 'Very like Lloyd George,' says Evan. Yes but I can't help wondering whether L. G. was really quite so unscrupulous." Revelations about Lloyd George since those days suggest that he certainly was. Partly it was a clash between the English and the Welsh temperament. Asquith could never understand Lloyd George, and how will Roy Hattersley get on with Neil Kinnock? If Gaitskell distrusted Bevan he also respected him. A person whom he neither trusted nor respected was Emmanuel (now Lord) Shinwell under whom he served for a short time in the Ministry of Fuel and Power and whom he then replaced in that office. "'It is better to be fooled than suspicious' ... E. M. Forster in *Howard's End*. No better example can be found than E. Shinwell whose public life is ravaged by suspicion."

Gaitskell's diary is very interesting about specific episodes in the period covered. His account of the intrigues over the possible expulsion of Bevan from the Labour Party in 1955 should be compulsory reading for all participants in modern Labour politics. He also gives a conclusive refutation of the charge often made that he misled Eden about the Labour attitude towards Suez and later changed his mind. There can be no serious doubt that—right or wrong—he was quite consistent. It was Eden who misled himself. At the end of this long book one gains three impressions: what a decent and honourable man Gaitskell was; what a tiresome, contentious and cantankerous collection of people the Labour notables were (and are); what a pity it was that Gaitskell died too soon to convert them into something better.

Recent fiction

by Sally Emerson

Waterland

by Graham Swift
Heinemann, £7.95

Perfect Happiness

by Penelope Lively
Heinemann, £7.95

Night Sky

by Clare Francis
Heinemann, £7.95

Waterland is a big, ambitious English novel by Graham Swift, one of our best young novelists. His two earlier novels, *The Sweet-Shop Owner* and *Shuttlecock*, received widespread praise but neither has the broad imaginative sweep of his latest.

The narrator, Tom Crick, is a history teacher about to get the sack who neglects traditional lessons to tell his class of his own history and the history of the Fens. From his rich, rambling stories interspersed with dissertations on eels, the Fens and the nature of history, there emerges a picture of old England splashed with Dickensian glory and gore.

The story weaves backwards and forwards beginning in the cottage of Tom's father, a lock-keeper, by a river in the middle of the Fens. Tom is just 10 and his elder retarded brother, "potato-headed" Dick, is 14. At once Graham Swift establishes a strong sense of place, of the brightness of the multiplying stars, the sounds of the frogs croaking in the ditches and the poignant and nostalgic smell, half man and half fish, of the water in the lock. It is into the sluice that the body of Tom's friend, Freddie, floats in July, 1943. Who killed Freddie, how and why, is one of the themes to which the novel constantly returns, helping to give it a strong narrative thread.

Meanwhile there are other narratives to entertain us set in the bleak, melancholic landscape of the Fens. In recounting the history of his family and that of his wife Mary (who has gone mad and stolen a baby from outside a supermarket) Tom Crick covers 300 years of English determination and insanity, partly in an attempt to understand what has happened to himself and his wife and partly to counter his most recalcitrant pupil's statement that "The only important thing about history, I think, sir, is that it's probably about to end".

In firm, memorable strokes, Graham Swift peoples his book with numerous strong characters, including Tom's 18th-century ancestor Thomas Atkinson who drained 12,000 acres of the Leem river and hit his lovely young wife Sarah in a fit of jealousy so that she lost her senses. He died of grief while she lived, staring out of the window, transformed in the minds of

the people into a visionary presence.

The tone of the novel—questioning, teasing, instructing, mischievous, confident—invites comparison with the work of Salman Rushdie. Both writers have a delight in magic and in myth and a zest for the eccentricities of human existences. But towards the end of *Waterland* some of the instructional passages—on eels, for instance—become a little tiresome, as by now all the narrative threads are ready to be tugged into the final pattern and it is irritating to have to wait. Also, at times the narrator's declarations about history do not carry quite the weight they should. Graham Swift lacks the intellectual stamina of Salman Rushdie.

The best passages—of which there are many—describe Tom Crick's childhood, swimming in the lock, playing at sex with his future wife Mary, his fear of his elder brother, 15-year-old Mary's nightmare abortion. All these scenes are presided over, actually or in spirit, by the eerie and powerful presence of potato-headed Dick who is in a way far more the tragic hero of *Waterland* than Tom Crick, bright and full of rhetoric. Dick is part of an older England, the England of Fen and fairy tale.

Penelope Lively's *Perfect Happiness* could hardly be more different from *Waterland*. It is a traditional novel about a middle-aged woman, Frances, recovering from the death of her much-loved husband eight months before. The subject is brilliantly handled, from her first sense of unreality through her desperate desire to cling on to every memory to her gradual learning to be her own woman, reclaiming her own territory. Frances's loss is reflected in the break-up of her daughter's first love affair, also in the end of her sister-in-law's long-standing relationships and in her new friend Morris's divorce. One of the themes to which all the characters keep returning is the way in which the past is changed by the present. This short, intense novel is beautifully written, expressing difficult emotions and thoughts with perfect grace. But it is not in the least ethereal. It has a good share of down-to-earth characters, seductions and revelations.

The multi-talented Clare Francis has turned her hand to an adventure story and made herself a fortune. Julie Lescaux, the central character of *Night Sky*, is an excellent creation, a heroine in the old mould: beautiful, brave, determined. She works with the Resistance in Occupied France. In the finest section of this fast-moving and accomplished book the heroine, an inexperienced sailor, crosses the Channel with her young son and an escaping scientist while chased by the Germans. The author's own experience at sea certainly helps this section but what is more remarkable here and elsewhere is Clare Francis's skill as a writer: her handling of pace and suspense is masterly.

Looking after London

From Mr Colin Smith

Dear Sir,
The frontispiece on London government in the August *ILN*, to which Mr A. J. R. Smith refers in the October issue, is evident good sense.

One entirely takes your correspondent's point as to the virtues of the old LCC but the article was concerned with present day realities. His criticism is therefore misdirected.

The plain fact is that a falling population is no longer able to find the necessary resources to keep either the GLC or its appendage, the ILEA, in the styles to which they have become accustomed. The former is a vast and superfluous bureaucracy which is continually caught between the Scylla of Whitehall and the Charybdis of the boroughs. The latter has failed to produce an adequate standard of education for London children in spite of spending more than any other education authority in the country.

In short your analysis is in general percipient although it would be a mistake to assume that the capital needs an overall elected representation. London is a series of diverse communities and it is the sum of its parts which goes to make up the whole.

These communities, be they

boroughs or neighbourhoods, should be made more accountable locally. The Government's intention to dissolve the GLC will be of material assistance in this respect.

Colin Smith

Campaign to abolish the GLC
9/9a New Bond St, London, W1

Reversing Britain's decline

From Mr Paul Griffin

Dear Sir,
In the *ILN*, October, Sir Peter Carey repeats the often heard accusation about schools directing students to "clean" professions. I presume he means the independent schools, and refers to their supposed excessive respect for the Services, the Law, etc.

The best evidence for this is to be found in school registers. That for the public school best known to me shows 52 per cent of its old boys (including some from Sir Peter's own generation) in industry and commerce. This percentage excludes the financial world of banking, accountancy, insurance and stockbroking (14 per cent), Sir Peter's own and allied fields (5 per cent), and those otherwise "clean" *alumni* who put their professional skills at the disposal of commercial and industrial companies. I can only say that the school's efforts to direct its students do

not seem to have been very successful.

As for their "reluctance" to provide a new curriculum, I wonder what Sir Peter has in mind?

Paul Griffin
Southwold, Suffolk

The sinking of the *Belgrano*

From Mr Tam Dalyell, MP

Dear Sir,

Your reviewer, Lord Blake, has a distinguished war record, and went through the agony of being a prisoner of war. However, in his review (*ILN*, August) of Martin Gilbert's *Finest Hour, Winston Churchill 1939-41* he wrote: "And there did not in 1940 exist in Britain the sort of people who fuss about the *Belgrano*. Or, if there did, they kept their mouths shut."

Some of those (like Tony Benn) who "fuss about the *Belgrano*" risked their lives like Lord Blake in the war against Hitler; others of us, younger, did not complain about National Service in the Rhine Army or Korea.

The reason why an increasing number of us "fuss" about the *Belgrano* is that Mrs Thatcher, Lord Lewin and Admiral Fieldhouse have been exposed by detailed scrutiny of the facts in offering explanations which are inconsistent with the written evidence of the submarine commander.

Again, Mrs Thatcher's claim that she did not know of the Peruvian peace proposals until three hours after the *Belgrano* was sunk does not tally with the version of events offered by the Prime Minister and the President of Peru at the time.

Robert Blake might care to focus his powers of scholarship on the circumstances surrounding the sinking of the *Belgrano*. He might conclude that there is a case for a public inquiry.

Tam Dalyell

House of Commons, London, SW1

The fruits of Conquest

From Mr Rupert Withers

Dear Sir,

In support of Sir Arthur Bryant's conclusion in his article in the *ILN*, August, that the Norman Conquest was beneficial in the long term to these islands, may I add a supplementary point. If Harold had won the Battle of Hastings some of our cathedrals would not have been built. Some were almost entirely the design and inspiration of craftsmen and builders who had already constructed the masterpieces of northern France, and in many cases were largely built of stone from Caen in Normandy.

Rupert Withers

Epwell Mill, Oxon

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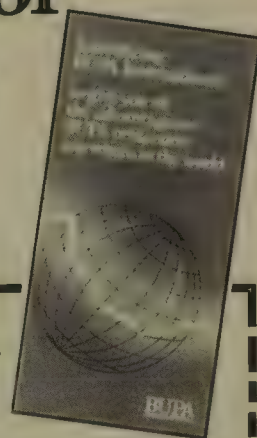
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BRIDGE

Early end-play

by Jack Marx

An elderly lady who had been unlucky enough to cut her least favourite partner had the added misfortune of choosing this occasion to find an opening lead that seemed to present declarer with his contract. Worse still, the partner promptly discovered that she had made what he described as the worst lead in the game, a small card from a number headed by a king. She was in fact in a stronger position at the post-mortem than usual with this particular partner. In that case, she explained, she had been end-played at trick one; she had held all four kings.

The partner did not care for face-tiousness any more than for faulty defence, real or suspected, but the dear old lady was actually being quite serious. Despite its name, an end-play can occur at the beginning. Though it is most usually staged around the 10th or 11th trick, the term has come to mean any situation where a player has been planted with the lead at a time when whatever card he chooses will cost his side at least one trick. On the hand below, South as declarer had only six certain tricks at his Three No-trumps contract, but West was progressively end-played from the first trick onwards.

♠ 9 3 Dealer South			
♥ K 7 6 5 4 3 Game All			
♦ 7			
♣ A Q 6 2			
♠ Q 10 8 7		♠ 6 5 4 2	
♥ void		♥ A Q J 10 9	
♦ K J 9 5 4 2		♦ 8 3	
♣ K 10 8		♣ 7 3	
♠ A K J			
♥ 8 2			
♦ A Q 10 6			
♣ J 9 5 4			
South	West	North	East
1♦	No	1♥	No
1NT	No	2♣	No
3♣	No	3♥	No
3NT	No	No	DBL
No	No	No	No

When North repeated his hearts East had high hopes of a substantial penalty from a game contract in that suit. Balked of his prey, he doubled Three No-trumps, partly in rage, partly in contempt of the irresolute bidding, partly as a means of persuading West to lead conventionally through dummy's first bid suit. West would have been more than willing to be persuaded if his suit pattern had been a little more balanced.

As the play went, East and his massive holding in hearts never came into the picture at all, and West had an excruciating time. Any lead he made must give away a trick and his choice of a small spade, the only unbid suit, seemed eminently reasonable. Its negative significance was not lost on South, who respected West as a defender who

would comply with his partner's wishes if he could.

South won with Spade Jack, finessed dummy's Club Queen and cashed his Ace and King of Spades. He then took dummy's Ace of Clubs and threw West in with the King of Clubs. West did not cash his fourth spade at once, preferring to leave one with East in the hope of maintaining communications. But it would not have mattered what he did, since East was isolated. West returned a small diamond to the Eight and Ten and South threw the lead to West again with his Diamond Six, thus forcing West to present him with still another diamond trick. Thus declarer was enabled to win three tricks each in spades, diamonds and clubs.


This second hand does not perhaps exemplify an end-play as commonly understood, since defenders could have cashed their three top tricks against South's small slam contract from the beginning. But since they had disdained to do so South had to exert himself to bring about a "stepping-stone" type of end-play situation.

♠ Q 10 9 8 5 Dealer South	
♥ 6 Game All	
♦ A Q 7 2	
♣ K Q 3	
♠ A 4 3 2	♠ K 7
♥ 5 3 2	♥ 4
♦ J 6	♦ 9 8 5 4 3
♣ J 7 6 2	♣ A 10 9 8 5
♠ J 6	
♥ A K Q J 10 9 8 7	
♦ K 10	
♣ 4	

Through some quite preposterous bidding that will mercifully not be revealed, South arrived unopposed at Six Hearts. Though much of what West had heard was barely intelligible, North had bid spades recognizably as a genuine suit and so the Ace of Spades did not seem an attractive lead. West's actual lead was Diamond Jack and South could see 12 tricks, though it might be a little troublesome getting at them. South won Diamond King and went on to torture defenders with his long trumps, reaching this position:

♠ A Q 7	
♣ K Q	
♠ A 4	♠ K
♣ J 7 6	♦ 9 8 5
	♣ A
♠ J 6	
♥ 7	
♦ 10	
♣ 4	

East had been signalling in clubs, so it was fairly clear that he had been left with the bare Ace. On the last trump and a club honour from dummy East had no choice but to throw his spade. The Diamond Ten is cashed followed by a club. East has to win but has nothing but diamonds to return. North's two top diamonds bring declarer's total to 12 ●



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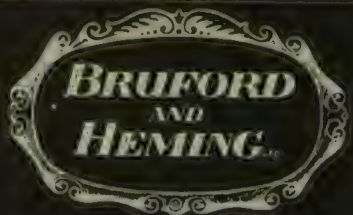


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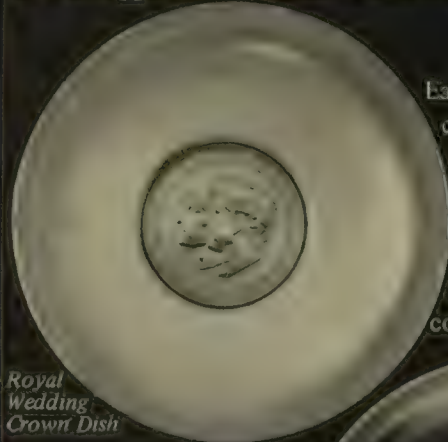
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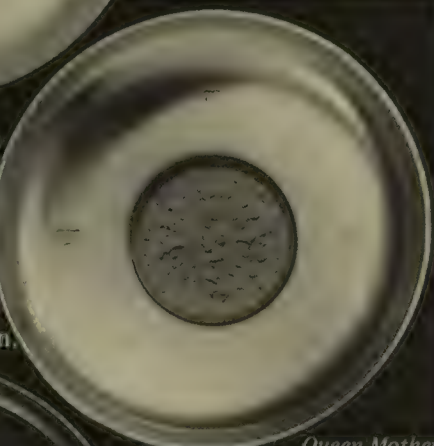
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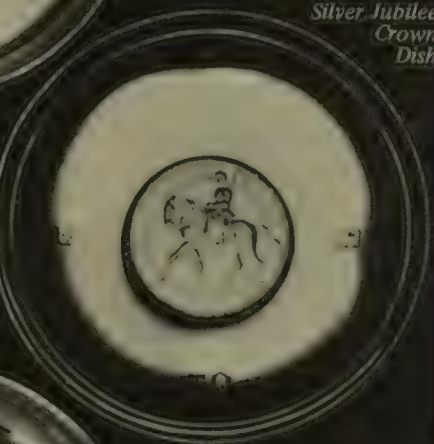


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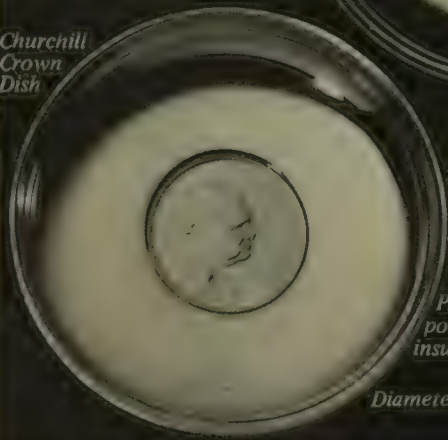


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CHESS

For winter evenings

by John Nunn

With the long winter evenings closing in, this is a good time to think about buying a chess book or two. So far 1983 has been an average year for chess literature, with one or two exceptional books and a fair number of acceptable quality. One promising trend is that publishers seem to have restricted their output so there are fewer mediocre products.

My favourite is *Fighting Chess: My Games and Career* by Gary Kasparov (edited by Bob Wade), a £4.95 paperback from B. T. Batsford. This is a chronicle of Kasparov's astonishing rise to the world no 2 position at the age of 20. There are 65 games in the book, many deeply annotated by Kasparov himself, representing very good value for money.

Publishers B. T. Batsford continue to add to their already extensive list of opening books. *How to Play the English Opening* by Nigel Povah (paperback, £5.95) is a gentle introduction to the popular move 1 P-QB4, introduced by Howard Staunton in the 1840s and currently popular at all levels. Three books for more advanced players are worth mentioning. *Petroff's Defence* by Gyöző Forintos and Ervin Haag (paperback, £9.95) is a 248-page treatise on the opening 1 P-K4 P-K4 2 N-KB3 N-KB3, which is one of Black's most solid replies to the king's pawn. Unfortunately this book is marred by a number of serious misprints and faulty diagrams. *Sicilian: ...e6 and ...d6 Systems* by Gary Kasparov and Aleksander Nikitin (paperback, £8.95) is written by a Soviet duo combining the vigour of Kasparov with the experience of theoretician Nikitin. Over three-quarters of the book is devoted to the Scheveningen variation 1 P-K4 P-QB4 2 N-KB3 P-K3 3 P-Q4 PxP 4 NxP N-KB3 5 N-QB3 P-Q3 and this part is excellent, full of original analysis and stimulating ideas. The remaining section deals with the Sozin variation in which White plays B-QB4, but this proved disappointing since many recent advances were not included. The third of the trio, *Spanish (Ruy Lopez): Chigorin* by Anatoly Bikhovsky (paperback, £7.95), is the most specialized and therefore the most costly, having just 114 pages. However, serious players of the Ruy Lopez line 1 P-K4 P-K4 2 N-KB3 N-QB3 3 B-N5 P-QR3 4 B-R4 N-B3 5 O-O B-K2 6 R-K1 P-QN4 7 B-N3 P-Q3 8 P-B3 O-O 9 P-KR3 N-QR4 10 B-B2 P-B4 11 P-Q4 will find this carefully researched and well written book invaluable.

Pergamon Press have produced *From the Opening into the Endgame* by Edmar Mednis (hardcover £9.50, paperback £5.95), one of the few 1983 books based on an original idea. The

American grandmaster has chosen to analyse a number of opening lines leading to an early liquidation into the endgame. Club players are often advised to devote more attention to the endgame, but they often retort that their own games never reach this stage, so why should they bother to study it? This excuse no longer applies, for Mednis demonstrates how many contemporary opening systems lead directly to simplified positions, bypassing the usual middlegame stage.

Jon Speelman's *Best Chess Games 1970-80* (reviewed *ILN*, December, 1982) is now available in soft covers for £4.95, courtesy of Unwin Paperbacks, and if you do not already have this book now is the time to rectify the omission. Unwin's other recent offering, *The Complete Chess Course*, by Fred Reinfeld, is an amalgamation of various works by the prolific American author who died in 1964. It is aimed at beginners, and £5.95 for 576 pages is good value even though the book is rather disjointed, but one aspect of this work cannot be ignored. Chess games are not protected by copyright, so a player receives no reward even though his creative achievements may be reprinted hundreds of times all over the world. In this situation it is usual for an author to give credit to the players concerned when he quotes a game. However Reinfeld is an exception and sadly all the games in *The Complete Chess Course* are anonymous.

The following position is from Kasparov-Gavrikov, USSR Championship 1981, one of the games in *Fighting Chess*.



1 B-R5 P-N3
2 BxP! PxB
3 RxPch K-B1
4 R-R6 K-K2

4... K-N2 is met by the further sacrifice 5 R-R7ch! KxR 6 QxPch followed by mate.

5 R(1)-B6 R-KB4

5... B-Q2 does not meet the threat of 6 N-N6ch! PxN 7 R-R7ch and 8 Q-B7 mate.

6 Q-KB3 B-B2
7 Q-K4ch R-K4
8 N-N6ch! PxN
9 R-R7ch K-B1
10 QxNP Resigns

Mate is unavoidable

NOVEMBER BRIEFING



Giorgione's *Virgin & Child with St Roch & St Anthony*: Royal Academy, Nov 25.

The month sparkles with fireworks, a lady Lord Mayor, the London Film Festival and the Regent Street Christmas lights. *Blondel* and *Oliver Twist* open, J. K. Galbraith and Richard Attenborough talk, The Genius of Venice and David Hockney photographs go on show.

CALENDAR

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers when calling from outside London.

Tuesday, November 1

First night of *Pericles* at the Theatre Royal, Stratford East (p98)

Wednesday, November 2

Blondel, a musical by Tim Rice & Stephen Oliver, reopens the restored Old Vic (p98)
Handel Opera opens at Sadler's Wells Theatre (p109)
Evening charity auction at Bonham's (p105)
Gymnastics: *Daily Mirror* USSR Display Team at Wembley Arena (p102)

Thursday, November 3

Film openings: new version of *Oliver Twist*, & *The Toy* with Richard Pryor (p100)
First night of *Dial M for Murder* with Hayley Mills at the Vaudeville (p98)
First day of the Arms & Armour Exposition at the Dorchester Hotel (p105)
Wightman Cup ladies' tennis tournament starts in the USA (p102)
Bridgwater Carnival in Somerset (p114)

Friday, November 4

Richard Attenborough lectures at the National Film Theatre (p105)

Performing Arts Book Fair at the National Theatre (p105)
Mapplethorpe photographs go on show at the ICA (p106)
☐ New moon

Saturday, November 5

Guy Fawkes Night: firework displays in & out of town (pp105, 114)
Rugby: London Division v New Zealand at Twickenham (p102)

Sunday, November 6

London to Brighton veteran car run (p102)

Monday, November 7

Placido Domingo sings at a royal gala at the Festival Hall (p103)



Richard Charles as *Oliver Twist*: film opens November 3.

Tuesday, November 8

Tennis: Benson & Hedges Championships at Wembley Arena (p102)
First night of Marivaux's *False Admissions* at the Lyric Studio (p98)

Wednesday, November 9

Paintings by Dufy & photographs by Hockney go on show at the Hayward (p106)
Pinchas Zukerman plays with the LSO at the Festival Hall; Bernard d'Ascoli recital at the Barbican (p103)
First day of the International Furniture Show in Birmingham (p114)

Thursday, November 10

Solti conducts the LPO in a Beethoven programme at the Festival Hall (p103)

Friday, November 11

BBCSO play Bruckner's Symphony No 8 at the Festival Hall (p103)

Saturday, November 12

Lord Mayor's Show (p105)
Felicity Palmer recital at the Wigmore Hall (p104)
Daily Mail Ski Show opens (p105)
Rugby: Scotland v New Zealand at Murrayfield (p102)

Sunday, November 13

Paul Tortelier gives a recital at the Barbican (p103)
☐ Remembrance Sunday

Monday, November 14

Bob Fosse's *Dancin'* opens at the Theatre Royal, Drury Lane (p98)
☐ Birthday of the Prince of Wales

Tuesday, November 15

Jean Seberg opens at the Olivier, National Theatre; *Successful Strategies* opens at the Lyric Studio (p98)

Wednesday, November 16

Regent St Christmas lights switched on at 6.15pm (p105)
The Rape of Lucretia opens at the Coliseum (p109)
Exhibition of sculpture by Reg Butler opens at the Tate (p106)
Chelsea Opera Group give a concert performance of Gluck's *Alceste* at the Queen Elizabeth Hall (p104)

Thursday, November 17

London Film Festival opens at the National Film Theatre with Truffaut's *Finally, Sunday!* (p100)
Cujo opens in West End cinemas (p100)

Friday, November 18

Messiah at the Barbican (p103)
A Christmas Collection goes on show at the British Crafts Centre (p106)
British Ice Dance Championships in Nottingham (p102)

Saturday, November 19

Shura Cherkassky recital at the Wigmore Hall (p104)
Motor sport: Lombard RAC Rally sets off from Bath; Rugby: England v New Zealand at Twickenham (p102)

Sunday, November 20

Rita Streich recital at the Purcell Room (p104)
☐ Full moon

Monday, November 21

Lectures: John Kenneth Galbraith at the RIBA; Anthony Quinton at the National Theatre; Clive Jenkins at St James's Piccadilly (p105)

Tuesday, November 22

London Contemporary Dance Theatre at Sadler's Wells until Dec 10 (p109)
First night of the RSC revival of *Poppy* at the Adelphi (p98)
Royal concert in aid of the Musicians' Benevolent Fund at the Festival Hall (p104)

Wednesday, November 23

Young Blood opens at the Barbican (p106)

Thursday, November 24

First night of *Master Harold... & the Boys* by Athol Fugard at the Cottesloe (p98)
☐ Thanksgiving Day, USA

Friday, November 25

The Genius of Venice opens at the Royal Academy (p106)

Saturday, November 26

Day school on Edwardian London at the Museum of London (p105)
Messiah at the Festival Hall (p104)

Sunday, November 27

LSO under Downes play a programme of Russian music at the Barbican (p103)
☐ Advent Sunday

Monday, November 28

NSPCC Christmas bazaar at Claridge's (p105)
Joan Sutherland in *Esclarmonde* at Covent Garden (p109)

Tuesday, November 29

Rafael Puyana recital at the Wigmore Hall (p104)

Wednesday, November 30

Exhibition of work by John Piper opens at the Tate (p106)
USSR State Symphony Orchestra at the Festival Hall (p104)

Briefing edited by Alex Finer

Researched by Angela Bird and Miranda Madge

THEATRE
J C TREWIN

THE NEW MUSICAL, *Jean Seberg*, which comes on November 15 to the Olivier, is about the tragic life of an American actress of some distinction—she played Saint Joan in Otto Preminger's film—who died in early middle age. Marvin Hamlisch has written the score, with lyrics by Christopher Adler and book by Julian Barry; Kelly Hunter is Jean when young and Elizabeth Counsell when she is older. Peter Hall directs.

□ *Blondel*, Tim Rice and Stephen Oliver's musical, at the Old Vic from November 2, is the first engagement in the theatre's new order which will cover six productions during the season. About the 12th-century minstrel who wandered through Europe in search of the imprisoned King Richard I, it is directed by Peter James and designed by Tim Goodchild, with Paul Nicholas in the title role. Three more musicals this month are Bob Fosse's *Dancin'*, from Broadway, which opens on November 14 at the Theatre Royal, Drury Lane; an almost entirely re-cast revival of the RSC's *Poppy* opening at the Adelphi on November 22; and *Dear Anyone* with Jane Lapotaire as a New York "agony aunt" at the Cambridge on November 8.

□ *Master Harold... and the Boys*, written and directed by Athol Fugard, begins at the Cottesloe on November 24. Performed by the Market Theatre Company of Johannesburg, it is about an encounter between a white schoolboy and two black waiters.

□ Gerard Murphy is to be Pericles in a revival of Shakespeare's romance (certainly the last three acts are his), due at the Theatre Royal, Stratford, E15, on November 1. This version, with poetry and dance, has music and narration by Martin Duncan, staging by Ultz.



Design for Richard I: *Blondel* on November 2.

NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

Molière

I have always wished that I felt more strongly about Molière. The plays—and doubtless it is a sad admission—have seldom made me wish to go back a second time. That is why I approached Mikhail Bulgakov's biographical piece about the dramatist—its secondary title is *The Union of Hypocrites*—without any noticeable exhilaration. Directed by Bill Alexander in a version by Dusty Hughes, it is a curiously confused & noisy business in which the cast, acting away with the most zestful loyalty, rarely got me involved either in Molière's domestic affairs or in his life as an actor-author in the Parisian world of Louis XIV. Everyone can respect Antony Sher's intelligence, but he does not discover the core of this Molière, good though he is in his sycophantic scene with John Carlisle, whose Louis shines regally & sardonically throughout. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Tales From Hollywood

One knew instinctively that all would be safe with the play when Michael Gambon, in his quietest manner—and that can be theatrically striking—led us into wartime Hollywood. He is, indeed, acting a ghost, for Odön von Horváth, the Hungarian writer he represents, never went to Hollywood but was killed when the branch of a gale-torn chestnut tree fell upon him in the Champs-Élysées in Paris during the summer of 1938.

Christopher Hampton's notion of making him the compère in this tragicomedy of wartime émigrés now works perfectly. Through his eyes we see the famous German exiles: the brothers Thomas & Heinrich Mann, Bertolt Brecht, several others who found their way to the Far West. Horváth, watching wittily, wryly, ironically, is invariably there, engaged with the troubles of Heinrich Mann & his wife, listening to Brecht's arrogance, experienc-

ing for himself the whims of the film-makers in their insulated lives.

Hollywood is a weird, at times nightmarish, place. A few people have got through: such a figure as Thomas Mann, courteous & self-centred, is secure in America with his prestige as a Nobel prizewinner; the dramatist Bertolt Brecht claws his way round relentlessly. Others are astray in an alien world, living for a while on the charity that gives them useless work for the studios that is totally ignored. Neither hosts nor guests can understand the other.

Hampton's narrative, subtly layered & closely directed by Peter Gill, could not be acted now with more spirit & understanding. Michael Gambon holds the Olivier stage as Horváth whose last scene is reminiscent of the end of *Sunset Boulevard*; & Philip Locke as the hapless Heinrich Mann with his former-barmaid wife (Billie Whitelaw), Guy Rolfe as the ruling Thomas, & Ian McDiarmid's Brecht, derisive survivor, are never out of key. Mr Hampton has his fun with Brecht's contempt for naturalism, & his insistence on his own setting & lighting. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

The Tempest

"Here's a maze trod, indeed through forthrights & meanders." It is also a steady astonishment. We have had so many dull productions that it is a relief to welcome to London Ron Daniels's revival, Stratford-bred, set against the background of an ancient wreck, & with Derek Jacobi grandly in command as Prospero. He is the right age for the man & finds the underlying gentleness as well as the austerity in a performance where the two great arias ("Our revels now are ended" & "Ye elves") are spoken as I always hope them to be. At a time when speech needs attention, Jacobi's is a blessing.

Nothing, except the shipwreck itself, really goes wrong at the Barbican. It is, if I can borrow again, "a most majestic vision, & harmonious charmingly". There is no need to linger on the shipwreck, an event that usually falters. Anyway, as Masefield said once—and as my sailor-father would

agree—the captain of Alonso's galleon would undoubtedly have lost his certificate.

Ariel (Mark Rylance) who does not return to execute Prospero's last instruction—this is rare indeed—is a spirit of no common rate. Incidentally, he goes into recitative at "You are three men of sin". Mr Daniels has not neglected music appropriate to *The Tempest*; & though I may be in a minority in preferring the goddesses to speak rather than to sing, they do sing beautifully here, apt for an island of sounds & sweet airs. Even Caliban has an ear.

Bob Peck, looking facially like a Victorian woodcut of Bill Sikes, with a Rastafarian hair-do added, is a thoroughly able Caliban. Christopher Benjamin & Ian Talbot cope with the two comedians (who often have been unutterably tiresome); Alice Krige & Floyd Bevan are the most innocent of lovers; & Edward Jewesbury can look after old Gonzalo, a personage unfairly maligned. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

FIRST NIGHTS

Nov 1. Pericles

Gerard Murphy plays Pericles in a new production by Ultz. Theatre Royal, Gerry Raffles Sq, E15 (534 0310). Until Nov 26.

Nov 2. Blondel

Musical with Paul Nicholas as Richard I's faithful minstrel (see introduction). Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until Dec 10.

Nov 3. Dial M for Murder

Frederick Knott's thriller, with Hayley Mills, Peter Adamson & Simon Ward. Vaudeville, Strand, WC2 (836 9988, cc).

Nov 3. *The Actor's Nightmare/Sister Mary Ignatius Explains it all for You*

Double bill of comedies by Christopher Durang. In the first, Christopher Timothy plays an actor who remembers no word of the play in which he is appearing; the second has Maria Aitken as a teaching nun whose old pupils return to confront her with the real world. Ambassadors, West St, WC2 (836 1171, cc 930 9232). Until Dec 17.

Nov 4. *An Evening with Paul Daniels*

Television's popular magician in a one-man show. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0844). Until Dec 3.

Nov 8. Dear Anyone

New musical with Jane Lapotaire as a New York newspaper's "agony aunt". Cambridge, Earham St, WC2 (379 5299, cc).

Nov 8. False Admissions

First of two Marivaux plays to be performed in repertory by Shared Experience. Lyric Studio, King St, W6 (741 2311, cc).

Nov 14. Dancin'

Bob Fosse's award-winning Broadway musical, with an American cast. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

Nov 15. Jean Seberg

Kelly Hunter & Elizabeth Counsell play the American actress in a new musical (see introduction). Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Nov 15. Successful Strategies

Marivaux play, performed by Shared Experience. Lyric Studio.

Nov 16. The Outlaw

Michael Abbensetts's play is the third in this Black Theatre season. Arts, Gt Newport St, WC2 (836 2132). Until Dec 3.

Nov 22. Poppy

Revival of the Royal Shakespeare Company's pantomime-style musical, by Peter Nichols & Monty Norman, which tells the story of the mid-19th-century opium wars. Geoffrey Hutchings again plays the dame, Lady Dodo; the rest of the cast is new. Adelphi, Strand, WC2 (836 7611, cc 930 9232).

Nov 24. Master Harold... & the Boys

Athol Fugard's play, set in South Africa (see introduction). Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Nov 30. Life is a Dream

17th-century play by Calderón de la Barca about a Polish king who shuts his son away on learning from a horoscope that the boy is destined to become a tyrant. With Miles Anderson, Lesley Duff & Christopher Neame. The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc).

ALSO PLAYING

Antigone

Workshop production of Sophocles's tragedy, with David Baron, Belinda Lang & Roderick Smith. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Arden of Faversham

Terry Hands's production of probably the best play "Anon" ever wrote: the late-Elizabethan piece about a Kentish murder, with its unsparing passages of black comedy. Jenny Agutter & Christopher Benjamin are in the richest form. Happily no interval. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891). Until Nov 24.

Bugsy Malone

An unfortunate attempt at a stage version of the film of the same name. This anecdote of gang warfare in New York during 1929 is presented by children between 10 & 16. Scott Sherrin, aged 10, does make an admirable impression as a dancer. Her Majesty's, Haymarket, SW1 (930 6606, cc).

The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

The Cherry Orchard

Lindsay Anderson's production of Chekhov's play, with Joan Plowright, Frank Finlay, Leslie Phillips, Bernard Miles, Bill Fraser, Joanna David & Frank Grimes. Haymarket, Haymarket, SW1 (930 9832, cc). Until Nov 19.

The Comedy of Errors

The trouble with Adrian Noble's production is its insistence on forcing the laughs. We do want some humanity to leaven the artifice & frenziedly acted though the whole thing is, memory must rest with Joseph O'Connor's entirely straight delivery of Aegon. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

The Country Girl

Hannah Gordon, Martin Shaw & John Stride are in this revival of the Clifford Odets play, last seen in the West End in 1952 as *Winter Journey*. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

Custom of the Country

Nicholas Wright's play set in south-west Africa at the turn of the century, with Sinead Cusack, Sara Kestelman & Christopher Guard. The Pit.

Cyrano de Bergerac

In Terry Hands's grand production of the Rostand romance Derek Jacobi is splendidly masterful as swordsman, lover, & poet, man of indefatigable panache. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Daisy Pulls It Off

Denise Deegan's pastiche of the Angela Brazil world of school is top-hole, & Alexandra Mathie the most delightful heroine that ever wore a gym-slip. Globe, Shaftesbury Ave, W1 (437 1592, cc).

Every Inch a Lady

The exuberant jazz singer Bertice Reading in a one-woman show. Donmar Warehouse, Earlham St, WC2 (379 6565, cc).

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

My Old Home

Comedy of middle-class values by William Humble, directed by Peter James, with Hywel Bennett & Diana Quick. Lyric Studio, King St, W6 741 2311, cc). Until Nov 5.

Francis

Kenneth Branagh as the saint in Julian Mitchell's play. Greenwich, Croom's Hill, SE10 (858 7755, cc). Until Dec 10.

Glengarry Glen Ross

World premiere of a play by David Mamet. Cottesloe.

Happy Family

A superb black comedy from the 1960s, by the late Giles Cooper, has been underrated. This exciting revival by Maria Aitken, with Ian Ogilvy, Angela Thorne, Stephanie Beacham & James Laurensen in its cast, deserves a steady run. Duke of York's, Charing Cross Rd, WC2 (836 5122, cc 836 0641).

The Hard Shoulder

Stephen Moore now leads the company in this excellent comedy by Stephen Fagan—last seen at Hampstead—about building speculation in North London. Aldwych, Aldwych, WC2 (836 6404, cc 836 0641).

Hay Fever

Penelope Keith in a revival of Noël Coward's comedy directed by Kim Grant & designed by Carl Toms. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

Henry VIII

This strangely bleak revival, if redeemed by some of Howard Davies's ingenuities, is fortunate in the Katharine of Gemma Jones, but it is less fortunate in the treatment of Buckingham, whose farewell to the world is hampered by surprisingly unimaginative production. Royal Shakespeare Theatre, Stratford-upon-Avon.

Inner Voices

Though it is not always easy to come to terms with Eduardo de Filippo's self-indulgent comedy, we can be grateful for N. F. Simpson's translation. Robert Stephens now plays the eccentric neighbour. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Nov 12.

Julius Caesar

Peter McEnery's quietly truthful Brutus stands out from a competent production by Ron Daniels. It could do without the employment of a television screen in the Senate House & Forum. Royal Shakespeare Theatre, Stratford-upon-Avon.

Lear

Edward Bond's violent modernization of the Lear theme, with Bob Peck in the title role. The Pit.

Little Lies

There was no special reason why Pinero's famous farce, *The Magistrate*, should have been adapted

by an American dramatist. Still, the new version, if oddly tame at times, has the benefit of John Mills's resolute method as Mr Posket, the magistrate of Beak Street. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Little Shop of Horrors

New musical based on the film by Roger Corman. Book & lyrics by Howard Ashman, who also directed. Comedy, Panton St, SW1 (930 2578, cc).

Lovers Dancing

A comedy by Charles Dyer, with Paul Eddington, Colin Blakely, Georgina Hale & Jane Carr, Alberly, St Martin's Lane, WC2 (836 3878, cc 379 6565).

Macbeth

Bob Peck, versatile Shakespearian though he is, is at odds with the haunted verse of Macbeth; the production, in what looks like an open-plan factory, does not really help. Barbican. Until Nov 24.

Maydays

New political play by David Edgar, with Antony Sher, Alison Steadman, Bob Peck & Tony Church. Barbican.

Measure for Measure

Shakespeare's comedy, directed by Adrian Noble. Royal Shakespeare Theatre, Stratford-upon-Avon.

A Midsummer Night's Dream

A revival of Bill Bryden's version with Susan Fleetwood & Derek Newark. Lyttelton.

A Moon for the Misbegotten

Ian Bannen & Frances de la Tour in Eugene O'Neill's late play, transferred from the Riverside. Mermaid, Puddle Dock, EC4 (236 5568, cc 236 5324). Until Nov 12.

The Mousetrap

Though now in its 31st year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

Mr Cinders

An endearing musical comedy, with a score largely by Vivian Ellis, returns—in the words of its best song—to spread a little happiness. Denis Lawson is, engagingly, a male Cinderella. Fortune, Russell St, WC2 (836 2238, cc).

Much Ado About Nothing

Derek Jacobi & Sinead Cusack are splendidly at ease as Benedick & Beatrice in the patrician comedy which retains its flavour in the Terry Hands production. Barbican.

A New Way to Pay Old Debts

Philip Massinger's famous Jacobean comedy about an arrogant knight (played by Emrys James) who swindles his nephew (Miles Anderson) out of an inheritance. The Other Place, Stratford-upon-Avon.

Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. Benjamin Whitrow plays its director. Savoy, Strand, WC2 (836 8888, cc 930 9232).

Pack of Lies

Hugh Whitmore's new play is about a suburban

family whose quiet life is disrupted by the arrival of a mysterious visitor. With Judi Dench & Michael Williams. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

The Real Thing

Tom Stoppard's comedy now with Susan Penhaligon, Paul Shelley & Judy Geeson. Strand, Aldwych, WC2 (836 2660, cc).

The Relapse (or Virtue in Danger)

Vanbrugh's Restoration comedy with Simon Callow as Lord Foppington & sets by John Byrne. Lyric, King St, W6 (741 2311, cc). Until Nov 26.

Run For Your Wife

Ray Cooney has written & directed the fastest-moving farce for years in his portrait of a London taxi-driver who maintains two households, each unknown to the other. Now with Eric Sykes, Terry Scott & Anna Dawson. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731). Until Dec 10.

Singin' in the Rain

Don't compare the stage version with the Gene Kelly film. This is a gentle joy in its own right, with Tommy Steele to take us through the worries of a Hollywood when the screen began to speak. Palladium, Argyll St, W1 (437 7373, cc).

Snoopy—the Musical

Musical based on the American strip cartoon about Charlie Brown, his friends & his beagle. Duchess, Catherine St, WC2 (836 8243, cc).

Song & Dance

Lulu, in song, & Graham Fletcher, in dance, lead Andrew Lloyd Webber's "concert for the theatre". Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

Tartuffe

Bill Alexander's cleverly staged revival of the Molière comedy, in a text by Christopher Hampton, has some acute performances—Nigel Hawthorne's for one—but it is not aided by Antony Sher's exaggerated hypocrite who would not have been acceptable for a moment. The Pit.

The Time of Your Life

American comedy of the 1930s, with Daniel Massey, John Thaw & Zoë Wanamaker. Howard Davies directs. The Other Place, Stratford-upon-Avon.

Twelfth Night

The second title, *What You Will*, is a perilous invitation to any director; but John Caird never pulls the bitter-sweet comedy out of shape, & among some thoroughly sure Shakespearian playing I shall remember Emrys James's Malvolio. Royal Shakespeare Theatre, Stratford-upon-Avon.

Two Can Play

The Black Theatre Co-operative in a play by Trevor Rhone. Arts, Gt Newport St, WC2 (836 2132). Until Nov 12.

Volpone

Revival of Ben Jonson's play by Bill Alexander with Richard Griffiths in the title role. The Other Place, Stratford-upon-Avon.

Woza Albert!

Percy Mtwa & Mbongeni Ngema in two expertly calculated pieces of protean acting that survey troubled South Africa. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Y

A "musical spectacular" that is, in effect, a cabaret-revue. Dull patches aside, it should not be deceptively undervalued. Arturo Brachetti is good fun. Piccadilly, Denman St, W1 (437 4506, cc 379 6565).

You Can't Take it With You

As usual, this crazy American comedy by Moss Hart & George S. Kaufman, with its wild family & mixed visitors, soon takes charge. No need, maybe, for the final sing-song. Otherwise, thanks to all. Lyttelton.

Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 75p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

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Young Writers' Festival

New plays, by writers of 20 or under, may be submitted for this year's competition until Nov 19. Royal Court, Sloane Sq, SW1 (730 5174).



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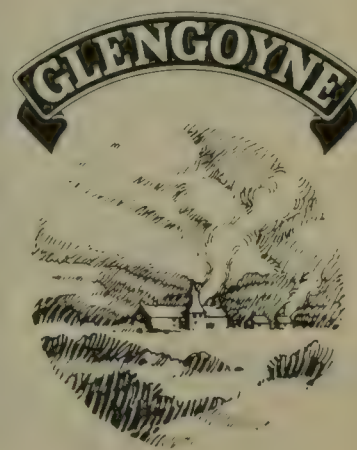
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ANCESTRY ■ DEBRETT



YEARS **10** OLD

PURE MALT SCOTCH WHISKY

IT'S BIG ON FLAVOUR



Billie Whitelaw: *Tales from Hollywood* at the Olivier (see New Reviews).

BRIEFING CINEMA GEORGE PERRY



Trintignant & Ardant in Truffaut's *Finally, Sunday!*: from November 17.

THE LONDON FILM FESTIVAL opens on November 17 with Truffaut's *Finally, Sunday!* (reviewed below). The packed programme includes not only new films by Resnais, Yilmaz Guney, Mrinal Sen, Olmi, Tarkovsky, Fellini, Goretta and Coppola but also five long-unseen Hitchcock works and the reconstructed first version of Cukor's *A Star is Born*. This year's Thames Silents will honour Lillian Gish, who will attend the screening of *Broken Blossoms*, directed by D. W. Griffith in 1918, and *The Wind*, made by Victor Seastrom in 1928. Carl Davis will conduct his newly composed scores.

□ Ian La Frenais, who produced *Bullshot*, was pleasantly surprised by the ease with which he was able to convince Denis O'Brien and George Harrison of HandMade to back this comic thriller of the 1930s. While O'Brien carefully considers financial risks, Harrison's criterion is whether or not he wants to see the finished film, and in this case he clearly did.

□ Among the new film books this month is *Clint Eastwood* by Gerald Cole and Peter Williams (W. H. Allen, £10.95). It is a fascinating account, which includes a still of Eastwood in a bit part in *Francis in the Navy*, 1955, and a description of a hair-raising army flight during his military service which nearly ended in tragedy. The films are intelligently assessed, but it is a pity that there is no comprehensive filmography.

Incredibly, Cary Grant has reached 80. Richard Schickel's *Cary Grant: A Celebration* (Pavilion, £10.95) is a sumptuous appraisal of a superstar whose influence on acting is greater than he ever imagines.

□ The Association of Independent Producers intend to make 1984 The Year of the British Film. The idea is to make the public more aware of the industry's successful side, and on November 15 they will be announcing just how they plan to do it.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

Bloody Kids (15)

Earlier this year we saw the Stephen Poliakoff/Charles Sturridge team's film *Runners*. Now Poliakoff's earlier association with director Stephen Frears appears. It, too, deals with youthful wilfulness, but in an altogether more frightening way. Two 11-year-old boys, a leader & his acolyte, stage a bogus knife fight at a soccer match in order to tease the police. It goes wrong & the instigator is taken to hospital while the other flees, not knowing whether the injury is serious or, as it turns out, only a 24-hour stitching job. The frightened boy teams up with a bizarre teenage car thief who

instructs him in the art of ordering a Chinese meal without paying for it; meanwhile, back in hospital the other boy is giving a harassed police inspector a fearful run-around as he embroiders a fabricated portrait of his friend as a dangerous, disturbed psychotic with an urge to kill.

Poliakoff's screenplay suggests that young Leo, played by Richard Thomas, has a diabolical urge to outwit & exact revenge on the adult population, particularly authority figures such as the police officer (Jack Douglas) who falls into his trap, even assuming the manner of a TV cop after a flattering suggestion from the boy. Filmed in nocturnal shopping centres & seaside arcades in the Southend/Westcliff area, it shows a disturbing, threatening side of young Britain, passing unseen by the adult world too concerned with its overtime bans.

Bullshot (PG)

The preposterous Captain Hugh "Bullshot" Crummond is only a few paces from Sapper's original creation of a chauvinistic,

athletic, xenophobic, clubland bullyboy with a taste for undercover action against the spies & foreigners menacing the British Empire. Alan Shearman, short in stature but well endowed in muscular tissue, plays him as part polymath, part halfwit, a prodigious sportsman & gallant ladies' man, in this film version of a fringe theatre show first staged nine years ago. His colleagues in the Low Moan Spectacular group, Ron House & Diz White, collaborated with him on the screenplay. They play respectively the Hun heavy, Count Otto Von Bruno, who is Crummond's long-term adversary from the Kaiser's war, & Rosemary Fenton, the dizzy, debby blonde with a kidnapped scientist father who must be rescued.

Dick Clement directs this farcical send-up in a deadpan manner akin to rotten British movies of the past which took this sort of thing seriously, a method which enhances the risibility, making it an amusing piece, crackling with zesty performers. The talents of Billy Connolly, Bryan Pringle & Mel Smith are somewhat underused in cameo roles, but Frances Tomelty makes the most of her part as a vampish German spy.

Cujo (18)

Lewis Teague's film, based on a best-selling book by Stephen King, concerns an American family under the pressures of a strained marriage. The climax of this suspense-thriller sees Dee Wallace, as the wife, & Danny Pintauro, as her young son, trapped in their broken-down car by a rabid St Bernard dog. Opens Nov 17.

Finally, Sunday! (PG)

François Truffaut's film opens the London Film Festival the day before it begins its West End run. Filmed in black & white, it is a thriller set in a small Riviera town in which an estate agent, played by Jean-Louis Trintignant, finds himself suspected of murdering his wife & her lover. Hiding out in his own office, which for some reason the police decline to search, he is assisted by his tall & beautiful secretary who has nursed a secret passion for him for several months. She sets out on her own to do some dangerous investigating in order to prove his innocence, & uncovers an unsavoury vice ring. Truffaut took the story from a book by Charles Williams, a crime-writer who laced his sordid tales with good humour, which the film-maker found attractive.

Philippe Morier-Genoud plays a police inspector whose attempts to pin the circumstantial evidence on Trintignant go hopelessly awry, while Philippe Laudenbach as his oily lawyer appears to be itching for an arrest so that he can plead a *crime passionnel* case for his client. But the revelation in the film is Fanny Ardant, a stage actress first seen in Truffaut's recent *The Woman Next Door*. As the resourceful Girl Friday she brings many subtle touches to her relationship with her boss, who hitherto has treated her none too kindly, & even disguises herself as a hooker in order to solve the murders. It is a light, entertaining work, using a situation which Hitchcock would have found interesting—the innocent man believed only by his secretary who alone has the power to free him. Opens Nov 18.

National Lampoon's Vacation (15)

Chevy Chase is the essential suburban man, making the best of what life can offer, the dupe of smart-talking car salesmen & every other scheming rogue he encounters. He takes his family on a drive from their home town of Chicago to California in a hideous

brand-new station wagon, suffering *en route* the petty nuisances of drive-in fast food trays that won't stay fixed to his door & ghetto blacks who steal his hubcaps while giving him incomprehensible directions on how to get back to the freeway.

But in Kansas the comedy goes sour as he & his clean all-American family descend on their poor-white cousins who are like something out of Walker Evans's photographs of the 1930s, broken & made mad by poverty. A crazy aunt continues the journey with them but dies in transit & is wrapped & stuck on the roof rack, ready to be deposited at her own door in a rain-storm. When the travellers reach Los Angeles they find that the object of their vacation, a monstrous theme park called Walleyworld, is closed for refurbishment. Enraged, they hijack it, forcing a corpulent guard at gunpoint to unlock the roller coasters & fun rides, while the full force of anti-terrorist teams is set in train to flush them out.

What starts off as moderate satire turns into black comedy & changes the mood, which is never recaptured. Redeeming features, however, are a rare chance to see the great comedienne Imogene Coca in a film, playing the aunt, & a return to the screen of Eddie Bracken, as well as the versatile Beverly D'Angelo as the long-suffering dream wife.

Oliver Twist (PG)

Clive Donner's faithful version of Dickens's novel, with George C. Scott as Fagin, Tim Curry as Bill Sikes, Cherie Lunghi as Nancy & Timothy West as Mr Bumble. Richard Charles plays the title role. Royal charity première in the presence of Princess Anne in aid of the Save the Children Fund. Nov 2. Classic, Haymarket, SW1. Opens Nov 3.

Order of Death (18)

Psychological thriller, directed by Roberto Faenza, with Harvey Keitel as a New York policeman trying to track down a drugs pusher. Opens Nov 3.

Star Chamber (15)

A group of judges, disenchanted with a legal system which can acquit the guilty on technicalities, sit in secret sessions & carry out their sentences in person. Directed by Peter Hyams, with Michael Douglas.

The Toy (PG)

Richard Pryor plays an out-of-work journalist who gets a job in the toy section of a department store owned by Jackie Gleason. Gleason's young son chooses Pryor himself as a plaything & makes him his slave. Opens Nov 3.

Zelig (PG)

Woody Allen's new work is closer to a con-



Woody Allen: the fake Zelig.

juring trick than a film. It purports to be a documentary about one of the forgotten figures of the 1920s & 30s, one Leonard Zelig, who somehow managed to infiltrate gatherings of great men & blend in so well that he adopted their speech & appearance. Scott Fitzgerald noted seeing him at a Long Island soirée, then later playing in a black jazz band hundreds of miles away. He was photographed with Jack Dempsey & Eugene O'Neill, & rode down Broadway with Lindbergh. He became a celebrity. Cole Porter included him in a lyric "You're the tops—you're Leonard Zelig! . . .", then abandoned it because he couldn't think of anything to rhyme with Zelig.

Present-day pundits such as Susan Sontag & Saul Bellow offer us their views on him, while archives yield astonishing footage of him & vox-pop interviews of the day. We hear Helen Kane & Al Jolson sing about him, & we see the 20s dance craze, The Chameleon, which was inspired by him.

It is the most astonishing fakery. Some of it is so convincing that it has defied experts. It is like the opening newsreel in *Citizen Kane* expanded to feature length. And it is one of Woody Allen's best-ever jokes.

ALSO SHOWING

First Sight (15)
Director Diane Kurys has based this film on her own mother's life during the 1950s. Isabelle Huppert & Miou-Miou play two women who leave their husbands & spend the rest of their lives together.

Tetralay (15)
Ken Kingsley, Jeremy Irons & Patricia Hodge give such good performances that they are able to surmount the handicap of Pinter's outrageous dialogue in this stark three-hander.

Blue Thunder (15)
In John Badham's film, Roy Scheider plays a Los Angeles cop chosen to evaluate an advanced new military helicopter. To foil the fascist-military takeover plans of a mad colonel, Scheider hijacks the helicopter while his girlfriend (Candy Clark) tries to expose the scheme to a TV reporter.

Breathless (18)
Fatuous American remake of Godard's *nouvelle vague* classic, with Richard Gere as a torso-flashing superstud & Valerie Kaprisky as a French student in Los Angeles.

Class (15)
A boy at college in America sets out to prove his manhood by having an affair with an older woman (Jacqueline Bisset). She turns out to be his roommate's mother.

Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean (18)
Set in a Woolworth's store in Texas near where James Dean's last film, *Giant*, was shot in 1955. Five women, who were devoted fans, reunite 20 years later. The play itself is slight but Robert Altman smoothes it in brilliant technique & there's some superb ensemble acting by Cher, Sandy Dennis & Karen Black.

Danton (PG)
Wajda's film of the clash between Danton & Robespierre uses French actors as Dantonists & Poles as supporters of Robespierre, & gives Gérard Depardieu the most effective role of his career. The documentary realism is so seductive that it is almost like witnessing recent events.

Forbidden Relations (18)
Hungarian film about the sad, persistent love between a woman & her stepbrother. Directed by Zolt Kézdi-Kovács.

The Lords of Discipline (15)
A tale of cruelty meted out in the name of honour at a military academy in South Carolina turns in Franc Roddam's hands into criticism of American society's authoritarianism & taste for violence. With David Keith, Robert Prosky & G. D. Spradlin.

Man, Woman & Child (PG)
Erich Segal has adapted his novel about an

American professor (played by Martin Sheen) whose 10-year-old illegitimate son turns up from France & rocks his happy marriage.

Merry Christmas Mr Lawrence (18)
Nagisa Oshima's film sets out to show that in a prisoner-of-war camp both sides are caught. Tom Conti gives a good performance as a Japanese-speaking British officer, though David Bowie is less successful as an enigmatic new arrival at the camp. Compelling performances from Ryuichi Sakamoto as the camp's commandant, & Beat Takeshi as his sergeant.

Monkey Grip (18)
Australian film with Noni Hazlehurst as a Melbourne divorcee who becomes inextricably entwined with a handsome junkie, played by Colin Friels. The screenplay is full of freshness & vitality, but the heroine heaps trouble upon herself in a way that tries the patience of the audience.

My Tutor (18)
Caren Kaye & Matt Lattanzi in a comedy about a boy who falls in love with his tutor. Directed by George Bowers.

The Pirates of Penzance (U)
Screen version of Gilbert & Sullivan's operetta, with Angela Lansbury & Kevin Kline.

Psycho II (15)
A sequel to Hitchcock's grisly film, made by Richard Franklin with Anthony Perkins & Vera Miles in their old parts. Franklin keeps a sense of humour going in spite of the flash of shiny knives & the horror in the fruit cellar.

Something Wicked This Way Comes (PG)
Jack Clayton has attempted the daunting task of putting a Ray Bradbury story on the screen without quite catching the chill of the original. A satanic carnival owner who adopts the eccentricities of a small town as his freaks does battle with an elderly father for the soul of his son.

Spacehunter: Adventures in the Forbidden Zone (PG)
Peter Strauss plays a space pilot who answers a distress signal from a spacecraft marooned on a plague-infested planet. The film is in 3-D.

Staying Alive (PG)
Written & directed by Sylvester Stallone with John Travolta as a struggling dancer in Manhattan. The film has palpable flaws but Travolta lends an electric presence.

La Traviata (U)
Verdi's opera in a production by Franco Zeffirelli. Teresa Stratas as Violetta, Plácido Domingo as Alfredo & Cornell MacNeill as Giorgio Germont, with the Metropolitan Opera Orchestra & Chorus conducted by James Levine.

WarGames (PG)
Thriller about a teenage computer buff (Matthew Broderick) who accidentally finds his way into the top secret early warning system & starts the countdown to global thermonuclear war.

We of the Never Never (U)
Another classic Australian tale of a woman's struggle in the outback, filmed with singular integrity. Directed by Igor Auzins, with Angela Punch McGregor as the woman.

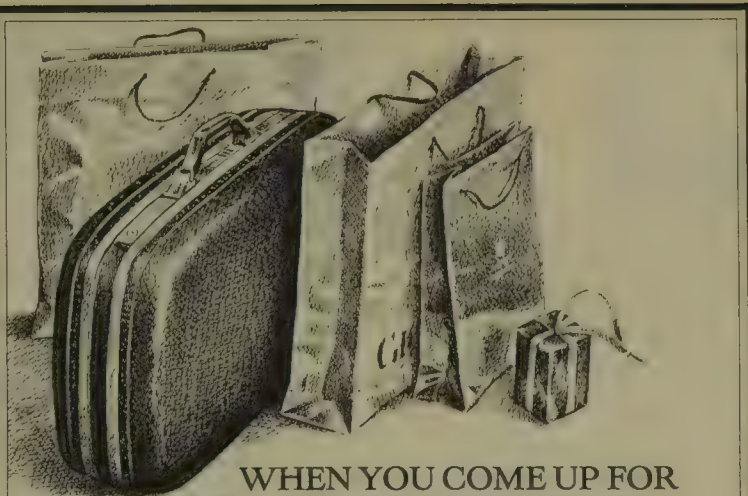
Without a Trace (15)
Kate Nelligan as a mother whose six-year-old son has disappeared & Judd Hirsch as the detective who helps her search. Directed by Stanley Jaffe.

Yellowbeard (PG)
Tedious, unfunny fiasco in which Graham Chapman plays a scurvy buccaneer, with John Cleese, Eric Idle, Peter Cook, Marty Feldman & others. Sad to see so many resources used to such small effect.

Young Giants (U)
John Huston plays a Roman Catholic priest in charge of an orphanage. To raise the funds necessary for its continued survival, he engages footballer Pele to coach the boys.

Certificates
U = unrestricted.
PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.
15 = no admittance under 15 years.
18 = no admittance under 18 years.

27th London Film Festival
Nov 17-Dec 4. 120 films from 38 countries (see introduction). Information from National Film Theatre, South Bank, SE1 (928 3842).



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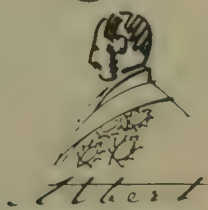
Such an evening will cost less than you think, particularly if you plan your trip over a weekend, or during the Christmas holiday. For more information, contact:

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BRIEFING

SPORT

FRANK KEATING

THE FALKLANDS remain a factor. In the late summer the Argentine government cancelled the proposed tour to their country by the New Zealand rugby union side. There remained, they explained, powerful feelings against any member of the British Commonwealth. So New Zealand's RFU hastily arranged a short tour of England and Scotland. It will give a much needed bite to the usually languid early months of the domestic season. "It is a tremendous bonus for us," says the new chairman of the England selectors, Derek Morgan. Whether he will be of the same opinion after the famed All Blacks have finished with his team in the final match of the tour at Twickenham on November 19 is another matter. In the summer the British Isles combined Lions side toured New Zealand and were laid to waste by an almost humiliating 4-0 Test match white-wash. Nevertheless, two substantial crumbs of comfort for the England team came from the Lancashire wingman and schoolteacher, Johnny Carleton, and the Yorkshire flanker and farmer, Peter Winterbottom, who returned from the tour with their reputations enhanced.

□ Memories of the venerable and classic British film *Genevieve* are stirred again when the parade of old crows sets out from Hyde Park Corner to potter to Brighton at breakfast time on November 6. A fortnight later at Bath the RAC Lombard Rally begins the annual, round-Britain whizz that offers a far less sedate kettle of combustion.

HIGHLIGHTS



London to Brighton run: November 6.

Visit, Wembley Arena, Middx.

HORSE RACING

Nov 5. Holsten Diat Pils Hurdle, Sandown Park.
Nov 12. Mackeson Gold Cup, Cheltenham.
Nov 12. "Fighting Fifth" Hurdle, Newcastle.
Nov 19. H. & T. Walker Goddess Chase, Ascot.
Nov 23. Edward Hammer Memorial Chase, Haydock Park.

Nov 26. Hennessy Cognac Gold Cup, Newbury.

ICE SKATING

Nov 2, 3. British Ice Figure Championships, Solihull, W Midlands.
Nov 18. British Ice Dance Championships, Nottingham.

MOTOR SPORT

Nov 6. London to Brighton Veteran Car Run, start 3am Hyde Park Corner; finish Marine Drive, Brighton, E Sussex.
Nov 19-24. Lombard RAC Rally, start & finish Bath, Avon.

NETBALL

Nov 26. England v Scotland; England under-21 v Australian Institute of Sport; Wembley Arena.

RUGBY

Nov 5. London Division v New Zealand, Twickenham.
Nov 12. Scotland v New Zealand, Murrayfield.
Nov 19. England v New Zealand, Twickenham.

SKIING

Nov 26, 27. British Artificial Ski Slope Championships, Hillend Ski Centre, Edinburgh.

SQUASH

Oct 29-Nov 2. ICI Perspex World Masters', Spectrum Arena, Warrington, Cheshire.
Nov 18-21. J.T. Design-Build British Under-23 Closed, Redwood Lodge, Bristol.
Nov 25-27. Hitachi Welsh Open, Park View SRC, Wrexham, Clwyd.

SWIMMING

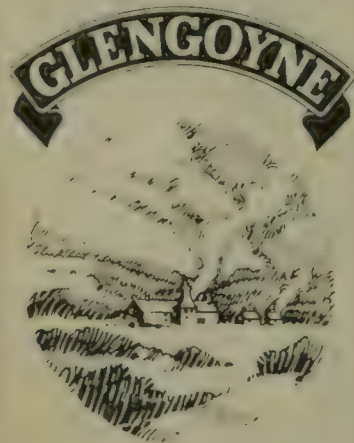
Nov 5. ESSA National Diving Finals, Reading, Berks.
Nov 5, 6. Synchro National Championships, Crystal Palace, SE19.

Nov 26. Esso Inter County Knockout Competition Final, Pingles Pool, Nuneaton, Warwicks.

TENNIS

Nov 3-5. Wightman Cup (women), Williamsburg, USA.
Nov 8-13. Benson & Hedges Championships (men), Wembley Arena.

The "Benson" is now firmly fixed in the Wimbledon men's calendar & most will be holding their breath to see whether John McEnroe accepts his invitation to attend. A week earlier the British girls will play their annual team match in the USA—five singles & two doubles—against the Americans. The Wightman Cup, which is, in fact, a tall silver vase, was the gift of Mrs Wightman, a formidable US match player between the wars, & was first played for in 1923. British names have rarely been inscribed on it.



YEARS **10** OLD

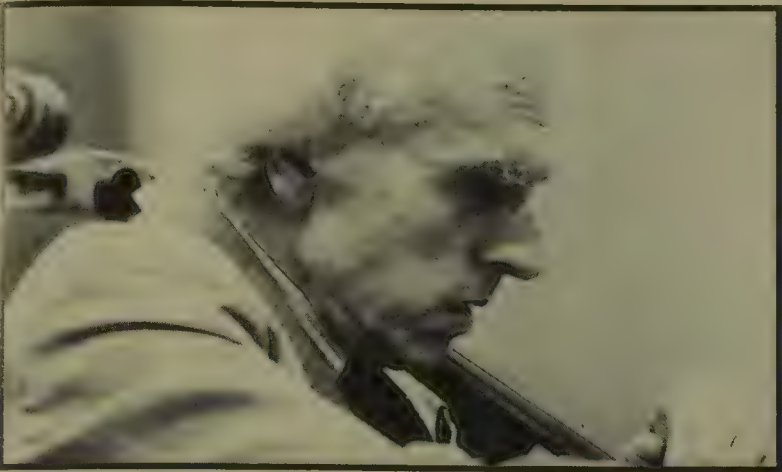
PURE MALT SCOTCH WHISKY

IT'S BIG ON FLAVOUR



CLASSICAL MUSIC

MARGARET DAVIES



Paul Tortelier: unaccompanied Bach suites at the Barbican, November 13 and 20.

THE ANNUAL Saint Cecilia's Day concert in aid of the Musicians' Benevolent Fund and allied charities will be given at the Festival Hall on November 22 by the English Chamber Orchestra under Sir Charles Mackerras with Vladimir Ashkenazy as soloist in Beethoven's Piano Concerto No 3. The Duchess of Gloucester will be the royal guest of honour.

□ Plácido Domingo, who sings Otello this month at Covent Garden, will take part in a concert at the Festival Hall on November 7 in the presence of the Prince and Princess of Wales, in aid of the Royal Opera House Development Appeal. He will sing arias from French and Italian opera.

□ Among the month's other attractions are recitals at the Barbican by Paul Tortelier and Bernard d'Ascoli, at the South Bank by Craig Sheppard and Rita Streich, at the Wigmore Hall by Sylvia Lindenstrand, Felicity Palmer, Shura Cherkassky and Rafael Puyana; and the Festival Hall will be host to orchestras from Jerusalem, The Hague and the USSR.

CONCERT AND RECITAL GUIDE

BARBICAN

100 St. EC2 (628 8795, cc 638 8891).
 Nov 1, 7.30pm. **Royal Philharmonic Orchestra**, conductor Temirkanov; Katia & Marielle Labèque, two pianos. Walton, Overture Portsmouth Point; Gershwin, Rhapsody in Blue for two pianos; Dvořák, Symphony No 9 (From the New World).
 Nov 3, 7.30pm. **BBC Symphony Orchestra**, conductor Haitink; György Pauk, violin; Paul Crossley, piano. Berg, Concerto for violin, piano & 13 wind instruments; Schubert, Symphony No 9 (Great).
 Nov 5, 7.45pm. **Vienna Boys' Choir**, conductor Marschik. Mozart, Schubert, Verdi, Mendelssohn, Overture Egmont, Symphony No 5.
 Nov 6, 7.30pm. **City of London Sinfonia**, conductor Hickox; Jack Rothstein, violin. Bach, Brandenburg Concerto No 3, Violin Concerto in E BWV1042; Albinoni, Adagio; Vivaldi, The Four Seasons.
 Nov 8, 7.45pm. **New Symphony Orchestra**, conductor Tausky; Yonty Solomon, piano. Mendelssohn, Overture The Hebrides; Vaughan Williams, Fantasia on Greensleeves; Grieg, Piano Concerto; Beethoven, Overture Egmont, Symphony No 5.
 Nov 9, 7.45pm. **Bernard d'Ascoli**, piano, Fauré, Ravel, Debussy, Chopin.
 Nov 13, 7.30pm. **Paul Tortelier**, cello. Bach, Suites Nos 1-3.
 Nov 15, 6.30pm. **London Symphony Orchestra**, conductor Judd; Alberto Portuguese, piano. Tchaikovsky, Fantasy Overture Romeo & Juliet, Piano Concerto No 1, Symphony No 6 (Pathétique).
 Nov 16, 18, 7.15pm. **English Chamber Orchestra**, **Thomas Tallis Society Choir**, conductor Kraemer; Felicity Lott, soprano; Margaret Cable, alto; Robert Tear, tenor; Malcolm King, bass. Handel, Messiah.
 Nov 20, 7.30pm. **Paul Tortelier**, cello; **Maria de la Pau**, keyboard. Bach, Suites Nos 4-6, Chromatic Fantasia & Fugue.
 Nov 22, 6.30pm; Nov 24, 7.15pm. **London Symphony Orchestra**, conductor Myung-Whun Chung; James Galway, flute. Beethoven, Symphony No 2; Kodály, Háry János; Corigliano,

Flute Concerto Pied Piper Fantasy. (James Galway & John Corigliano lecture on Corigliano's Flute Concerto. Nov 21, 6.30pm. £1.)
 Nov 23, 25, 7.15pm. **English Chamber Orchestra**; Vladimir Ashkenazy, conductor & piano. Mahler, Adagietto from Symphony No 5; Mozart, Piano Concerto No 15; Bartók, Music for strings, percussion & celesta.
 Nov 26, 8pm. **London Symphony Orchestra**, conductor M-W. Chung; James Galway, flute. Beethoven, Symphony No 2; Mozart, Flute Concerto in D K314; Corigliano, Voyage; Kodály, Háry János.
 Nov 27, 7.30pm. **London Symphony Orchestra**, conductor Downes; Philip Fowke, piano. Overture. Rachmaninov, Piano Concerto No 2; Dvořák, Symphony No 9 (From the New World).
 Nov 30, 7.15pm. **English Chamber Orchestra**, Yehudi Menuhin, conductor & violin; Josef Fröhlich, violin; Andras Schiff, piano. Mozart, Concerto for two violins & orchestra K190, Piano Concerto No 24; Beethoven, Symphony No 4.

ST JOHN'S

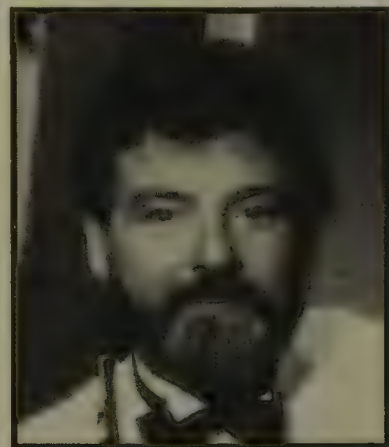
Smith Sq, SW1 (222 1061).
 Nov 1, 7.30pm. **The Brass of Aquitaine & London**, conductor Harvey; Crispian Steele-Perkins, Jean-François Dion, piccolo trumpets. Copland, Viadana, Adson, Gesualdo, Harvey, Biber, Lully, Purcell, Gabrieli, Monteverdi.
 Nov 3, 1.15pm. **Patricia Hughes**. Recital of poetry & prose with musical interludes.
 Nov 7, 1pm. **Anne Queffelec**, Imogen Cooper, two pianos. Schumann, Three Canonic Studies; Debussy, En blanc et noir; Mozart, Sonata in D K448.
 Nov 8, 7.30pm. **English Baroque Soloists**, **Monteverdi Choir**, conductor Gardiner; Nancy Argenta, Patricia Kwell, sopranos; Charles Brett, counter-tenor; Anthony Rolfe-Johnson, tenor; David Thomas, bass. Bach, Cantata No 51 Jauchzet Gott, Singet dem Herrn, Magnificat in D BWV243.
 Nov 9, 7.30pm. **Wren Orchestra of London**, conductor Carl Davis; Alan Hacker, clarinet. Haydn, Symphony No 49 (La Passione); Mozart, Clarinet Concerto K622; Mendelssohn, Symphony No 3

(Scotch).

Nov 10, 7.30pm. **London Concertante Ensemble**, conductor Kraemer; Carmel Kaine, violin; Gillian Thoday, cello; Hans Meijer, oboe; Susan Milan, flute. Vivaldi, Concerto in B flat for violin & cello; Marcello, Oboe Concerto; Krommer, Concerto for flute, oboe & strings; Bennett, Flute Concerto; Bach, Brandenburg Concerto No 5.
 Nov 12, 7.30pm. **Musicians & Singers of London**, conductor Wright; Tracey Chadwell, Caryll Newnham, sopranos; Rachel Hallawell, contralto; Gerard O'Beirne, tenor; Alan Ewing, bass. Mozart, Te Deum K141, Litaniae Lauretanae; Haydn, Salve Regina; Handel, Dixit Dominus.
 Nov 14, 1pm. **Edith Vogel**, piano. Schubert, Sonata in A minor D784; Schumann, Carnaval.
 Nov 16-18. **The W. S. Lloyd Webber Organ Festival**. Nov 16, 8pm. **Nicolas Kynaston**, organ. Bach, Eben, Liszt, Reger; Nov 17, 7.45pm. **Susan Farrow**, organ. W. S. Lloyd Webber, organ works; **Dorothy Tutin**, **Robert Hardy**, readers; **Christopher Bowers-Broadbent**, organ. The Organ is King: Nov 18, 10am. **Nicolas Kynaston**, master class; Nov 18, 7.30pm. **Prizewinners' Concert**.
 Nov 19, 7.30pm. **Collegium Musicum of London Orchestra & Choir**, conductor Heltay; Kathleen Livingstone, Jill Washington, sopranos; Ashley Stafford, counter-tenor; Andrew King, Mark Tucker, tenors; John Hancorn, bass. Monteverdi, Vespers (1610).
 Nov 21, 1pm. **Peter Schreier**, tenor; **Geoffrey Parsons**, piano. Brahms, songs.
 Nov 22, 8pm. **Salomon Orchestra**, conductor Binney; Steven Isserli, cello. Dvořák, Cello Concerto; Tchaikovsky, Symphony No 4.
 Nov 28, 1pm. **Peter Frankl**, piano; **György Pauk**, violin; **Ralph Kirshbaum**, cello. Schumann, Five Pieces in Folk Style for cello & piano; Schönberg, Phantasy Op 47; Smetana, Piano Trio in G minor.

SOUTH BANK

SE1 (928 3191, cc 928 6544).
 (FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)
 Nov 1, 7.30pm. **Jerusalem Symphony Orchestra**, conductor Bertini; Ida Haendel, violin. Mayani, Mediterranean Scherzo; Bruch, Violin Concerto No 1; Mahler, Symphony No 5. FH.
 Nov 2, 9, 16, 23, 30, 5.45pm. **South Bank Organ Music**: Nov 2, **Michael Overbury**. Guilain, Bach, Bonnet, Reger; Nov 9, **Francis Jackson**. Bach, Stanford, Whitlock, Jackson; Nov 16, **Stephen Cleobury**. Bach, Hindemith, Elgar; Nov 23, **Christopher Bowers-Broadbent**. Purcell, Blow, Bach, Lutyens, Schumann; Nov 30, **George Malcolm**. Couperin, Buxtehude, Mendelssohn, Bach. FH.
 Nov 2, 7.30pm. **Philharmonia Orchestra**, conductor Muti; Anne-Sophie Mutter, violin. Wagner, Overture Faust; Hindemith, Konzertmusik for brass & strings; Dvořák, Romance in F minor Op 11, Violin Concerto. FH.
 Nov 2, 7.30pm. **Lontano Ensemble**, director de la Martinez. Lutoslawski, Dance Preludes Version 3; Ferneyhough, Coloratura; Webern, Concerto for nine instruments Op 24; Fox, Etwas Lebhaft; Ligeti, Ten pieces for wind quintet. PR.
 Nov 3, 7.30pm. **London Symphony Orchestra & Chorus**, conductor Hickox; Margaret Cable, mezzo-soprano; John Rawnsley, baritone; Robert Cohen, cello; Ian Watson, piano. Lambert, Rio Grande; Elgar, Cello Concerto; Walton, Belshazzar's Feast. FH.



James Galway: Barbican Nov 22, 24, 26.

zar's Feast. FH.

Nov 4, 7.45pm. **London Bach Orchestra**, Trevor Pinnock, director & harpsichord; Bernard Partridge, violin; David Butt, flute; Andrew Mariner, clarinet. Handel, Water Music Suite No 1; Bach, Brandenburg Concerto No 5; Mozart, Overture Bastien & Bastienne, Clarinet Concerto K622. EH.
 Nov 5, 7.30pm. **London Philharmonic Orchestra**, **Bach Choir**, conductor Willocks; Helen Field, soprano; Catherine Wyn-Rogers, contralto; Philip Langridge, tenor; David Wilson-Johnson, bass; John Scott, organ. Walton, Te Deum; Szymanowski, Stabat Mater; Howells, Hymnus Paradisi. FH.
 Nov 6, 3pm. **Dennis Lee**, piano. Tippett, Sonata No 2; Brahms, Three Intermezzi Op 117; Chopin, Barcarolle in F sharp Op 60; Liszt, Funérailles; Bentzon, Sonata No 4; Debussy, Reflets dans l'eau, Hommage à Rameau, L'isle joyeuse. EH.
 Nov 7, 7.30pm. **Plácido Domingo**, tenor; **Royal College of Music Symphony Orchestra & Chorus**, conductor Stapleton. Royal gala concert in the presence of the Prince & Princess of Wales. Verdi, Puccini, Saint-Saëns, Offenbach, Meyerbeer & Massenet. FH.
 Nov 8, 7.30pm. **Philharmonia Orchestra**, conductor Handley; Jill Gomez, soprano; Nigel Kennedy, violin. Shostakovich, Festival Overture; Britten, Our Hunting Fathers; Elgar, Violin Concerto. FH.
 Nov 9, 7.30pm. **London Symphony Orchestra**, Conductor Kamu; André Watts, piano. Mozart, Symphony No 39; Brahms, Piano Concerto No 1; Mussorgsky/Ravel, Pictures from an Exhibition. FH.
 Nov 9, 7.45pm. **Chamber Orchestra of Europe**, conductor C. Abbado; Rudolf Serkin, piano. Programme includes Rossini, Overture La scala di seta; Beethoven, A Piano Concerto; Schubert, Symphony No 2. EH.
 Nov 10, 7.30pm. **London Philharmonic Orchestra**, conductor Solti; Anne-Sophie Mutter, violin. Beethoven, Overture Leonora No 3, Violin Concerto, Symphony No 5. FH.
 Nov 10, 7.30pm. **Courtney Kenny**, piano. Songs by Coward, Flanders & Swann, Lehrer, Porter, Gershwin, Rodgers & Hart, French & others. PR.
 Nov 11, 7.30pm. **BBC Symphony Orchestra**, conductor Wand. Bruckner, Symphony No 8. FH.
 Nov 11, 7.30pm. **Members of the Royal Danish Orchestra**. Nielsen, Preludes; Hansen, Brass Quintet; Brahms, Clarinet Trio in A minor Op 114; music from the court of Christian IV. PR.
 Nov 11, 7.45pm. **Nigel Kennedy**, violin; **Peter Pettinger**, piano. Brahms, Sonata in D minor; Bartók, Sonata for solo violin; Ravel, Sonata in G; Gershwin/Heifetz, Porgy & Bess Suite. EH.
 Nov 12, 7.30pm; Nov 27, 3.15pm. **Vienna Boys' Choir**, conductor Marschik. Sacred & secular music, including works by Schütz, Palestrina, Schubert, Mendelssohn, Brahms, Britten, Strauss; Viennese Lieder, Austrian folksongs. FH.
 Nov 13, 3.15pm. **Amadeus Quartet**; William Pleeth, cello. Haydn, Quartet in C (Emperor); Dvořák, Quartet in F (American); Schubert, Quintet in C D956. FH.
 Nov 13, 7.15pm. **Craig Sheppard**, piano. Schumann, Drei Novelletten Op 21; Feuchtwanger, Raga Todi, Study No 5 in an Eastern Idiom; Scriabin, Trois études Op 65; Ravel, Gaspard de la nuit. EH.
 Nov 13, 7.30pm. **Royal Philharmonic Orchestra**, conductor Temirkanov; Eliso Virsaladze, piano. Berlioz, Overture Le corsaire; Beethoven, Piano Concerto No 5 (Emperor); Sibelius, Symphony No 2. FH.
 Nov 15, 7.30pm. **Royal Choral Society**, **London Mozart Players**, conductor M. Davies; Cristina Ortiz, piano; Sylvia Greenberg, soprano; Della Jones, contralto; Martyn Hill, tenor; William Shimell, bass. Mozart, Overture Idomeneo, Piano Concerto in G K453, Mass in C minor. FH.
 Nov 15, 7.45pm. **City of London Sinfonia**, conductor Hickox; Salman Shukur, oud. Mozart, Overture The Marriage of Figaro; Patterson, Sinfonia; Haywood, Concerto for oud & orchestra; Haydn, Symphony No 104 (London); works for unaccompanied oud. EH.
 Nov 16, 7.30pm. **The Hague Philharmonic Orchestra**, conductor Vonk; Dmitri Alexeev, piano. Beethoven, Piano Concerto No 3; Bruckner, Symphony No 7. FH.

CLASSICAL MUSIC CONTINUED

Nov 16, 7.45pm. **Chelsea Opera Group Orchestra & Chorus**, conductor Heltay; Phyllis Cannan, mezzo-soprano; David Hillman, tenor; Henry Herford, baritone; David Fieldsend, tenor. Gluck, *Alceste* (concert performance). *EH*.

Nov 17, 7.30pm. **Royal Philharmonic Orchestra**, conductor Temirkanov; Cécile Ousset, piano. Berlioz, *Overture Le corsaire*; Rachmaninov, *Piano Concerto No 2*; Dvořák, *Symphony No 9* (From the New World). *FH*.

Nov 18, 7.30pm. **London Philharmonic Orchestra**, conductor Solti; Itzhak Perlman, violin. Haydn, *Symphony No 100* (Military); Berlioz, three excerpts from *La damnation de Faust*; Brahms, *Violin Concerto*. *FH*.

Nov 20, 7pm. **Rita Streich**, soprano; **Geoffrey Parsons**, piano. Schubert, Brahms, Lieder. *PR*.

Nov 20, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor Berglund; Margaret Marshall, soprano; Sally Burgess, mezzo-soprano; Anthony Rolfe-Johnson, tenor; Stephen Roberts, bass. Fauré, *Requiem*; Haydn, *Harmoniemesse*. *FH*.

Nov 21, 7.30pm. **Hallé Orchestra**, conductor Loughran; Peter Katin, piano. Mendelssohn, *Overture The Hebrides*; Chopin, *Piano Concerto No 2*; Shostakovich, *Symphony No 5*. *FH*.

Nov 21, 7.30pm. **Margaret Davies**, mezzo-soprano; **David Syrus**, piano. Haydn, Brahms, Strauss, Wagner, Martinu, Nielsen, Milhaud, Schönberg, songs. *PR*.

Nov 22, 7.30pm. **John Bigg**, piano. Tippett, Mozart, Beethoven, Chopin, Allbright, Granados, Debussy. *PR*.

Nov 22, 8pm. **English Chamber Orchestra**, conductor Mackerras; Vladimir Ashkenazy, piano; Musicians of the Royal Military School of Music, conductor Beat. Handel, *Concerto a due core* in F; Beethoven, *Piano Concerto No 3*; Susato, *La Danserye*; Mendelssohn, *Symphony No 4* (Italian). *FH*.

Nov 23, 7.30pm. **Philharmonia Orchestra**, conductor Sanderling; Mitsuko Uchida, piano. Haydn, *Overture La fedeltà premiata*; Mozart, *Piano Concerto in B flat K595*; Beethoven, *Symphony No 3* (Eroica). *FH*.

Nov 23, 7.45pm. **Chilingerian String Quartet**. Beethoven, *Quartets in D Op 18 No 3*, in F minor Op 95, in A minor Op 132. *EH*.

Nov 24, 7.30pm. **London Philharmonic Orchestra**, conductor Eschenbach; Justus Frantz, piano. Mozart, *Piano Concerto in D minor K466*; Mahler, *Symphony No 1*. *FH*.

Nov 24, 7.45pm. **Academy of Ancient Music, Salomon String Quartet**, conductor Hogwood; Emma Kirkby, soprano. Mozart, *Motet K143*, *Serenata notturna K239*, *Symphony No 21*, *Eine kleine Nachtmusik*, *Exsultate Jubilate*. *EH*.

Nov 25, 7.30pm. **BBC Symphony Orchestra & Chorus, London Philharmonic Choir**, conductor Elder; Elizabeth Connell, soprano; Patricia Payne, contralto; Kenneth Woollam, tenor; Willard White, bass; Christopher Bowers-Broadbent, organ. Dvořák, *Te Deum*, *The Wild Dove*; Janáček, *Glagolitic Mass*. *FH*.

Nov 26, 7.30pm. **Philharmonia Orchestra, London Welsh Festival Choir**, conductor N. Davies; Glenys Roberts, soprano; Helen Watts, contralto; John Graham Hall, tenor; William Shimell, bass. Handel, *Messiah*. *FH*.

Nov 27, 7.30pm. **Royal Philharmonic Orchestra**, conductor Comissiona; Bernard d'Ascoli, piano. Weber, *Overture Oberon*; Chopin, *Piano Concerto No 1*; Beethoven, *Symphony No 6* (Pastoral). *FH*.

Nov 28, 7.30pm. **Philharmonia Orchestra, London Choral Society**, conductor Martinez; Linda Esther Gray, soprano; Glenys Linos, mezzo-soprano; Kaludy Kaludov, tenor; Willard White, bass. Verdi, *Requiem*. *FH*.

Nov 28, 7.45pm. **Orchestra of St John's Smith Square**, conductor Lubbock; Igor Oistrakh, violin. Mozart, *Divertimento in D K251*, *Violin Concertos in D K218*, in A K219; Haydn, *Symphony No 44* (Trauer). *EH*.

Nov 29, 7.30pm. **Dimitris Sgouros**, piano. Scarlatti, *Sonata in F*; Chopin, *Ballades Nos 1 & 4*; Liszt, *Mephisto Waltz*; Brahms, *Variations on a theme of Paganini*; Balakirev, *Islamey*. *FH*.

Nov 29, 7.45pm. **The Fires of London**, conductor Carewe; Brian Rayner Cook, baritone; Mary Thomas, soprano. Maxwell Davies, *Antichrist*, Miss Donnithorne's Maggot; Smalley, *The Narrow Road to the Deep North*. *EH*.

Nov 30, 7.30pm. **USSR State Symphony Orchestra**, conductor Svetlanov; Eliso Virsaladze, piano. Prokofiev, *Symphony No 1* (Classical); Tchaikovsky, *Piano Concerto No 1*; Shostakovich, *Symphony No 10*. *FH*.

Nov 30, 7.30pm. **Bochmann String Quartet**; Sally Daley, mezzo-soprano; Clara Taylor, piano. Purcell, songs; arr Britten, songs; Britten, *Quartet No 2*; Chausson, *Chanson perpetuelle*; Elgar, *Piano Quintet Op 84*. *PR*.

Nov 30, 7.45pm. **London Sinfonietta**, conductor Pay; Sarah Walker, mezzo-soprano; Neil Jenkins, tenor; David Wilson-Johnson, bass-baritone; Terry Edwards, bass. Weill, *Berliner Requiem*; Rihm, *Silence to be beaten*; Henze, *14 Songs from Voices*. *EH*. (Wolfgang Rihm talks about *Silence to be beaten*. 6.15pm. *FH*, Waterloo Room. £1.)

WARWICK ARTS TRUST

33 Warwick Sq, SW1 (834 7856).

Nov 7, 7.30pm. **Takacs Quartet**. Mozart, *Quartets in C major K465*, in G major K387; Schumann, *Quartet in A minor Op 41 No 1*.

WIGMORE HALL

Wigmore St, W1 (935 2141).

Nov 1, 7.30pm. **Mitsuko Shirai**, soprano; **Hartmut Höll**, piano. Haydn, *Ariana a Naxos*; Schubert, *Schumann, Lieder*; Webern, *George Lieder*; Wolf, *Frauen Gestalten*.

Nov 2, 7.30pm. **Bracha Eden, Alexander Tamir**, two pianos. Ravel, *Suite espagnole*, *La valse*; Brahms, *Symphony No 3*.

Nov 3, 7.30pm. **Salomon String Quartet**. Dittersdorf, *Quartet No 4*; Haydn, *Quartet movement in G minor, Quartet in F Op 74 No 2*; Mozart, *Quartet in E flat K428*.

Nov 4, 7.30pm. **Albert Ferber**, piano. Mozart, *Fantasia in C minor K475*; Haydn, *Fantasia in C*; Clementi, *Sonata in G minor Op 50 No 3*, *Didone abbandonata*; Beethoven, *Six variations in F Op 34*, *Sonata in F minor (Appassionata)*.

Nov 5, 7.30pm. **Nash Ensemble**; Anthony Rolfe-Johnson, tenor. Novak, *Trio quasi una ballata*; Bainbridge, *Music for Mel & Nora*; Tomášek, *Goethe Songs*; Dvořák, *Love Songs*, *Piano Quartet in E flat Op 87*.

Nov 6, 7.30pm. **English String Quartet**. Beethoven, *Quartet in D Op 18 No 3*; Prokofiev, *Quartet No 2*; Mendelssohn, *Quartet in E minor Op 44 No 2*.

Nov 8, 7.30pm. **Sylvia Lindenstrand**, mezzo-soprano; **Ralf Gothoni**, piano. Sibelius, Grieg, Liszt, songs.

Nov 11, 7.30pm. **Anglo-Austrian Piano Trio**. Mozart, *Piano Trio in B flat K502*; Beethoven, *Piano Trio in C minor Op 1 No 3*; Lalo, *Piano Trio No 3*.

Nov 12, 7.30pm. **Felicity Palmer**, mezzo-soprano; **John Constable**, piano. Chausson, *Nanny, Sérénade italienne*, *Hébé*, *Le colibri*; Ravel, *Histoires naturelles*; Rossini, *Giovanna D'Arco*; Shostakovich *Six Spanish Songs*; Seiber, *Four Greek Folk Songs*; Bellini, songs.

Nov 13, 20, 27, 3.30pm. **Priscilla Naish, Philip Cranmer**, piano duet. Schubert on Sunday: Nov 13, *Marche militaire No 1*, *Rondo in D D608*, *Sonata in B flat D617*, *Eight variations in E minor on a French song D624*, *Divertissement à la hongroise*; Nov 20, *Grande marche funèbre d'Alexandre I*, *Grand duo D812*, *Divertissement à*



Sylvia Lindenstrand: Wigmore Hall Nov 8.

POPULAR MUSIC DEREK JEWELL



Dexter Gordon: at Ronnie Scott's.

During the past two decades and more there have been many joyous months of good music at the stately pleasure dome in London known as Ronnie Scott's Club. However, rarely has the club had such a strong bill as is promised for November.

This month of months in Scott's (439 0747) begins with the influential and idiosyncratic tenor saxist **Dexter Gordon** in residence for a fortnight until November 12. **Wynton Marsalis**, the natural heir to Miles Davis, plays for three nights with his band (Nov 14-16) and is followed for another three nights (Nov 17-19) by a group called **The Timeless All-Stars**. This odd title disguises a band which includes the fine pianist Cedar Walton, Bobby Hutcherson on vibes, Billy Higgins to keep the beat going, with Harold Land and Herb Lewis completing the line-up.

Then, on November 21 and 22, the eternal **Woody Herman** arrives with his latest thundering herd and, to round off the month, the fine Hungarian jazz-rock band **Mezzoforte** appear.

Nostalgia has been much in vogue this autumn, with anniversaries and reunions for people as disparate as The Shadows, The Animals, Eric Clapton and the British piano veteran, Stan Tracey. The long-running folk group **The Spinners** have been hiking round Britain to mark their 25th anniversary, and you can still catch them at

Norwich (Nov 4-5) or Northampton (Nov 6).

There is a most significant new solo birth in the shape of the former lead singer of the rock band Led Zeppelin, **Robert Plant**. With a new band he gets away on a nationwide tour on November 22 and arrives at the Hammersmith Odeon (748 4081) on December 12, Brighton (Dec 17) and Oxford (Dec 18).

Cliff Richard—if anything more popular than ever—is occupying the Apollo Victoria (834 6177) for more than a month (Nov 3-Dec 9). Devotees please note that tickets are going fast.

Back to jazz. You will need to go to Manchester to see it, but there is a magnificent event from November 18 to 20. The theme is swing and jazz, the promoter is Mervyn Conn, the venue is The Palace, Manchester (061-236 9922) and the line-up is glittering: **Sarah Vaughan**, **Billy Eptine**, **Teddy Wilson** on November 18; **Mel Tormé**, **Rosemary Clooney**, **George Shearing**, **Buddy Greco** and **The National Youth Jazz Orchestra** on November 19; and **Brook Benton**, **Kay Starr**, **Woody Herman's Herd** and **Ronnie Scott's Quintet** on the 20th. Some of the events will be recorded by Granada Television for showing in 1984.

Also important is the night of music which British expatriate **Mike Gibbs**, who has made a great success of his decision to work mostly in America, will bring to the Bloomsbury Theatre in London (387 9629) on November 2. His band will include the splendid American bassist Steve Swallow, drummer Bob Moses, and aid from some of our most outstanding British musicians, including Tony Coe on sax and clarinet.

Another fine British musician, the late Pat Smythe, will be honoured in a memorial concert held at University College School, Hampstead, in its Jazz at UCS series on November 17. The all-star line-up will include **Elaine Delmar**, **Sandra King** and the **Alan Ganley Quartet**. At the same venue are the American trumpeter **Bobby Shew** (Nov 10) and veteran US sax player **Benny Waters** (Nov 24).

Elaine Delmar can also be seen and heard at Pizza on the Park (235 5550) on November 11 and 12, where a singer-pianist reputed to be like the American Steve Ross—his name is **Stefan Bednarczyk**—has a week to himself from October 31 to November 5.

la française Nos 1, 2 & 3; Nov 27, *Marche caractéristique No 2*, *Rondo in A D951*, *Fantasia in F minor D940*, *Eight variations in A flat on an original theme D813*, *Allegro in A minor D947*.

Nov 14, 7.30pm. **Alexander Baillie**, cello; **Kathron Sturrock**, piano. Beethoven, *7 Variations on Bei Männern from Mozart's Die Zauberflöte*; Shostakovich, *Cello Sonata Op 40*; Crosse, new work; Brahms, *Sonata in E minor Op 38*.

Nov 16, 7.30pm. **Dolezal String Quartet of Prague**. Janáček, *Quartet No 1*; Dvořák, *Quartet in F (American)*; Smetana, *Quartet No 2*.

Nov 17, 7.30pm. **Hilliard Ensemble**; David James, counter-tenor; Paul Elliott, Leigh Nixon, tenors; Paul Hillier, bass. Josquin in Italy: music from the Renaissance courts of Lorenzo de' Medici, Isabella d'Este & the Sforzas by des Prés, Isaac, Ockeghem, Compère & others.

Nov 19, 7.30pm. **Shura Cherkassky**, piano. Bach/Busoni, *Chaconne*; Brahms, *Variations on a theme by Paganini Books 1 & 2*; Chopin, *Scherzo in B minor Op 20*, *Nocturnes in D flat Op 27 No 2*, in E minor Op 72 No 1, *Polonaise in A flat Op 53*.

Nov 22, 7.30pm. **Brodsky String Quartet**; Neil Mackie, tenor; Ian Burnside, Julius Drake, pianos; Richard Watkins, horn; Nicholas Daniel, oboe; introduced by Peter Pears. A celebration for

Benjamin Britten on his 70th birthday. Britten, *Unpublished Songs*, *Prologue, Song & Epilogue*, *Canticle III* for tenor, horn & piano, *Temporal Variations* for oboe & piano, *Holiday Diary*, *Two early pieces* for string quartet, *String Quartet No 3*.

Nov 23, 7.30pm. **Quartet of London**; David Willison, piano. Haydn, *String Quartet in D Op 20 No 4*; Alwyn, *String Quartet No 2*; Elgar, *Piano Quintet in A minor Op 84*.

Nov 24, 7.30pm. **Thames Chamber Orchestra**, conductor Dobson; Peter Hanson, violin; Keith Marshall, oboe; Richard Dobson, flute; Bach, *Concerto in C minor for violin & oboe*, *Suite No 2*; Roxburgh, new work; Haydn, *Symphony No 47*.

Nov 26, 7.30pm. **Nash Ensemble**; Sarah Walker, mezzo-soprano. Ravel, *Introduction & Allegro* for harp, flute, clarinet & strings; Dutilleul, *Flute Sonatine*; Fauré, *La bonne chanson*, *Piano Quartet No 1*; Chausson, *Chanson perpétuelle*.

Nov 29, 7.30pm. **Rafael Puyana**, harpsichord. Scarlatti, *Ten Sonatas*; Soler, *Seven Sonatas*, *Fandango*.

Nov 30, 7.30pm. **Elly Ameling**, soprano; **Rudolf Jansen**, piano. Debussy, *Chansons de bilitis*, *Trois poèmes de Stéphane Mallarmé*; Poulenc, *Cinq poèmes de Max Jacob*; R. Strauss, *Lieder*.

LONDON MISCELLANY

MIRANDA MADGE

ON NOVEMBER 12 the Lord Mayor's Show makes its colourful progress from Guildhall to the Royal Courts of Justice continuing a tradition which started in 1215. In that year King John granted the citizens of London a charter which declared their right to elect their own mayor. The City was a powerful force in the land so John stipulated that the person chosen as mayor should be presented to him for approval and should swear fealty to him. The journey the mayor had to make to do this gradually evolved into the Show. Since 1883 the journey has been truncated and the mayor takes his oath before the monarch's justices at the Law Courts. Lady Donaldson, this year's new Mayor, is the first woman to hold the post. Details in the listings.

□ John Kenneth Galbraith, the renowned economist, is lecturing at the Royal Institute of British Architects on November 21. His lecture is one in a new series *Apocalypse 1984: world resources and the future of architecture*, prompted by the Brandt Reports. Other speakers this month include Richard Attenborough talking about screen acting at the National Film Theatre and Anthony Quinton lecturing on museums and taste at the National Theatre. The Museum of London has organized a day school on Edwardian London, while at the Barbican there is a season of lunchtime talks on Mondays.

EVENTS

Nov 1-3. **Apple & Pear Exhibition.** Displays of a huge range of varieties of apples & pears with notes on their histories, cider production & fruit tasting. Royal Horticultural Society, New Hall, Greycourt St, SW1 (834 4333). Nov 1, 11am-7pm, 30p; Nov 2, 10am-6pm, 60p; Nov 3, 10am-5pm, 40p.

Nov 3-5. **Arms & Armour Exposition.** Selling exhibition of finely made weapons & a loan exhibition of crossbows, four of which come from the Tower. Dorchester Hotel, Park Lane, W1. Nov 3, 10.30-10pm; Nov 4, 11am-8pm; Nov 5, 10am-2pm. 4 including catalogue, children £2.

Nov 3-24. **Events at St Mary-le-Bow.** Lunchtime music at 1.05pm: Nov 3, *Elizabeth Sombard*, piano; Nov 10, *Abingdon School Choir*; Nov 17, *Gudrun Wild*, piano; Nov 24, *Bow Ensemble*. Nov 15, 1.05pm, *Milton in London*, a talk by Raymond Chapman. Nov 16, 6pm. *Comus*, Milton's masque performed by the Guildhall School of Music & Drama. St Mary-le-Bow, Cheapside, EC2.

Nov 4, 5. **Performing Arts Bookfair.** Books, prints, posters, programmes & other items relating to ballet, cinema, music, opera, television & theatre. National Theatre, South Bank, SE1. Nov 4, 2-9pm; Nov 5, 10am-8pm.

Nov 5. **Fireworks displays:** Crystal Palace Park, Thicket Rd, SE20. Gates open at 6.30pm, display at 8pm, bonfire, candyfloss & entertainment by Capital Radio disc jockeys while you wait. £1.50, children £1. Walthamstow Town Hall (field behind), Forest Rd, E17. Gates open 5pm, display at 7pm, bonfire & refreshments. £1.50, OAPs & children 50p. Walker Cricket Ground, Southgate, N14. Display at 7.30pm. £1.50, children £1, family ticket £4. Battersea Park, SW11. Display at 8pm, free. Pickett's Lock, Pickett's Lane, Edmonton, N9. Marching bands & fancy dress in the afternoon, cartoons outside on a big screen at dusk, fireworks at 7.30pm. £1.75, children 75p.

Nov 11-20. **Caravan Camping Holiday Show.** Go to inspect the latest models of caravan, park homes, tents & accessories. Also a special section on France. Earls Court, Warwick Rd, SW5. Daily 10am-8pm, Nov 18 until 10pm. £2.50, children £1.50.

Nov 12. **Lord Mayor's Show.** 11.10am the procession moves off from London Wall & travels along Gresham St, Lothbury, Bartholomew Lane, Threadneedle St to the Mansion House where the Lord Mayor joins it. Then via Poultry, Cheapside, New Change, Cannon St, Ludgate Hill & Fleet St to the Royal Courts of Justice.

Nov 12, 13, 10am-5pm. **London Craft Fair.** Demonstrations of glass blowing, spinning, calligraphy, wood carving; also dolls' houses, ceramics, soft toys & terrariums. Kensington Town Hall, Hornton St, W8. £1, OAPs & children 50p.

Nov 12-20. **Daily Mail International Ski Show '83.** Tourist boards, tour operators & fashion retailers combine to lure you to the slopes & offer a glut of information. Entertainment on the 150ft long arti-



Detail of a 19th-century primitive: paintings of children in Bonham's sale on November 24.

ficial ski slope & free tuition. Earls Court, Warwick Rd, SW5. Mon-Fri noon-10pm, Sat Sun 11am-7pm. £2.50, children under 14 £1.50.

Nov 13, 7pm. **Scars Upon My Heart.** A programme of women's poetry of the First World War & extracts from Vera Brittain's *Chronicle of Youth*. Presented by Annette Crosbie, Maureen O'Brien & Charlotte Harvey; devised by Anne Harvey. Purcell Room, South Bank, SE1 (928 3191). £2.50.

Nov 15, 2.30-5.30pm. **Christmas Cracker Bazaar.** Toys & lucky dip, flowers & plants, food stall, pottery & all sorts of things suitable for Christmas presents. Chelsea Old Town Hall, King's Rd, SW3. 20p.

Nov 16, 6pm. **Regent Street Christmas lights are switched on** by Princess Alexandra. Francis Chambers has designed them this year using angels, crowns & stars as motifs. Regent St, W1.

Nov 26. **Edwardian London day school.** Talks on architecture, social life, fashion & the role of women; also clips of films made in Edwardian London which provide glimpses of the city. Museum of London, London Wall, EC2 (600 3699). Tickets £3.50 from the education department at the Museum.

Nov 28, 11.30am-5.30pm. **Christmas Bazaar** in aid of the National Society for the Prevention of Cruelty to Children. Produce, sweaters, "good as new", tombola etc. Claridge's, Brook St, W1. 30p.

FOR CHILDREN

Nov 5-13, 4pm. **Junior NFT season of Perils & Calamities—films with heroines:** Nov 5, 6, *Meet Me in St Louis* with Judy Garland & Margaret O'Brien; Nov 12, 13, *At Sword's Point (Sons of the Musketeers)* with Maureen O'Hara. National Film Theatre, South Bank, SE1 (928 3232). £2.20, children £1.10.

Nov 12, 11am. **Ernest Read Concert for Children.** London Mozart Players, children's choir, Jin Li violin, Antony Hopkins conductor/commentator present a programme including music by Handel, Haydn, Beethoven & Mendelssohn. Festival Hall, South Bank, SE1 (928 3191). £2.90-£1.40.

Nov 13, 20, 6pm. **Molecule discussions for young people:** Nov 13, *Earthquakes, volcanoes & cracked plates* (or Why is the earth like porridge?), Professor Oxburgh; Nov 20, *Mermaids, molecules & theatres—are they real?*, Professor Hasted. Mermaid Theatre, Puddle Dock, EC4 (236 5568). £1, students & children 50p.

LECTURES

BARBICAN CENTRE

Choir Room, Level 3, Silk St, EC2 (638 4141).

Nov 7, 1.10pm. *The Barbican since Roman times*, Ralph Merrifield.

Nov 14, 1.10pm. *Guildhall Library & other library services of the Corporation of London*, Michael Roberts.

Nov 21, 1.10pm. *The City archives at the Guildhall*, Betty Masters.

Nov 28, 1.10pm. *Kilimanjaro: Animals in a Landscape*, Jonathan Kingdon.

Tickets 50p.

MUSEUM OF LONDON

London Wall, EC2 (600 3699).

Nov 2-30, 1.10pm. *Dress & London life—the 19th century:* Nov 2, *The right kit—London tailors & the military trade*, Nigel Arch; Nov 9, *Pomp & circumstance—City & ceremony*, Joanna Marschner; Nov 16, *Punch & the world of fashion*, Christina Walkley; Nov 23, *Mourning the departed*, Lou Taylor; Nov 30, *"A pageant in another sphere"—the English court & its dress*, Valerie Cumming.

Nov 4-25, 1.10pm. *The City of London:* Nov 4, *After 1660—the City as a financial centre*, John Chartres; Nov 11, *The Lord Mayor of London—the years of tradition*, Tessa Murdoch; Nov 18, *The Old Lady—the Bank of England, 1694-1946*, John Keyworth; Nov 25, *The Stock Exchange*, speaker to be announced.

NATIONAL FILM THEATRE

South Bank, SE1 (928 3232).

Nov 4, 6pm. *The art of screen acting*, Richard Attenborough. With the use of slides Sir Richard talks about his own career. £1.90.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

Nov 1-15, 6.30pm. *William Dobson 1611-46* (lectures in connexion with the exhibition see p106): Nov 1, *The Royalists at Oxford 1642-6*, Pauline Gregg; Nov 8, *Royalists & Royalism*, Richard Ollard; Nov 15, *A "Musical" Portrait—music & words by Ferrabosco, Pepys, H. & W. Lawes, Hume & Lanier* presented by Muscos de Camara.

Free tickets are needed for all Dobson lectures & are available from the sales desk at the Gallery or by writing to Dobson Tickets, Secretaries' Office, National Portrait Gallery, St Martin's Pl, WC2.

Nov 12, 3.30pm. *The lake poets*, lecture & reading by Robert Brogue.

Nov 26, 3.30pm. *An afternoon with Thomas Hardy*, prose & poetry presented by Desmond Hawkins with Douglas Leech & Pauline Wynn.

NATIONAL THEATRE

South Bank, SE1 (928 2252).

Nov 21, 5.45pm. *The British Museum Lecture: Museums & taste*, Anthony Quinton. £1.50.

ROYAL INSTITUTE OF BRITISH ARCHITECTS

Portland Pl, W1 (580 5533).

Nov 1, 6.15pm. *The architecture of the world—a changing perspective*, Patrick Nuttgens.

Nov 21, 6.15pm. *From economics to architecture & the arts—a journey*, John Kenneth Galbraith. Tickets £1, members & students 50p.

ST JAMES'S CHURCH

197 Piccadilly, W1 (734 0956).

Nov 7-21, 1.05pm. *The future of work:* Nov 7, *"Is God playing dice with jobs?"*, The Rt Rev Stanley Booth-Clibborn (Bishop of Manchester); Nov 14, *The future of work—an artificial crisis*, William Keegan (Economics Editor of *The Observer*); Nov 21, *"Who goes to work in 1984?"*, Clive Jenkins (General Secretary of the Association of Scientific Technical & Managerial Staffs).

Nov 9, 1.05pm. *Gerald Priestland talks about his latest book Priestland, Right & Wrong.*

Nov 9, 6.30pm. *British foreign policy in the 21st century*, David Watt.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Nov 2-30, 1.15pm. *Victorian designers:* Nov 2, *Isambard Kingdom Brunel*, Stacey Rosenberg; Nov 9, *Joseph Paxton*, Stephen Jones; Nov 16, *Owen Jones*, Michael Darby; Nov 23, *William Morris*, Barbara Morris; Nov 30, *C. R. Ashbee & the Guild of Handicraft*, Gillian Naylor.

Nov 3-24, 1.15pm. *Places in China:* Nov 3, *Beijing—the Imperial city*, Gillian Darby; Nov 10, *Suzhou—city of gardens & canals*, Craig Clunas & Verity Wilson; Nov 17, *Longmen & Yungang—two sites of Buddhist cave temples*, Gillian Darby; Nov 24, *Jingdezhen—the porcelain capital*, Rose Kerr.

Nov 6-20, 3.30pm. *Built in Britain—British towns & cities:* Nov 6, *York*, Imogen Stewart; Nov 13, *Manchester*, Stacey Rosenberg; Nov 20, *Norwich*, Jane Gardiner.

ROYALTY

Nov 2, 11am. *The Queen*, accompanied by the Duke of Edinburgh, unveils the statue of the Earl Mountbatten of Burma. Foreign Office Green, SW1.

Nov 7, 7.15pm. *The Prince of Wales*, Patron of the Royal Opera House Development Appeal, accompanied by the Princess of Wales, attends a concert given by Plácido Domingo. Royal Festival Hall, South Bank, SE1.

Nov 9, 11.15am. *The Prince of Wales*, Colonel Welsh Guards, accompanied by the Princess of Wales, attends a service to dedicate a plaque to those killed in the South Atlantic Campaign. Guards Chapel, Birdcage Walk, SW1.

Nov 12. *The Prince & Princess of Wales* attend the Festival of Remembrance. Royal Albert Hall, Kensington Gore, SW7.

Nov 24. *The Prince & Princess of Wales* open the Asian Centre. Orford Rd, Walthamstow, E17.

SALEROOMS

BONHAM'S

Montpelier St, SW7 (584 9161).

Nov 2, 8pm. Charity auction, with reception at 7pm, in aid of the Hospital of St John & St Elizabeth. Admission by catalogue, £10.

Nov 10, 11am. Oriental rugs & carpets.

Nov 16: 10.30am, Furs; 2.30pm, Books & MSS, including a fragment of one of Chaucer's *Canterbury Tales*.

Nov 18, 11am. Royal Doulton & art pottery.

Nov 23, 11am. The Era of the Prince Consort 1819-61, in conjunction with *The Observer's* Albert Exhibition at the Royal College of Art.

Nov 24, 6pm. Children through the ages: oils & watercolours of children.

Nov 25, 11am. Textiles, toys & dolls.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Nov 3: 10.30am, Staffordshire ware; 2pm, Book-binding tools.

Nov 7, 6pm. End of bin & wines for everyday drinking.

Nov 15, 22, 2pm. Costume & textiles.

Nov 17, 2pm. Mechanical music.

Nov 25, 2pm. Art Nouveau & Art Deco.

Nov 28, 10.30am. Indian miniatures.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Nov 1, 11am. Arms & armour, including items from the collection of the late John F. Hayward, & Viking swords, one of which is estimated at £5,000-£6,000.

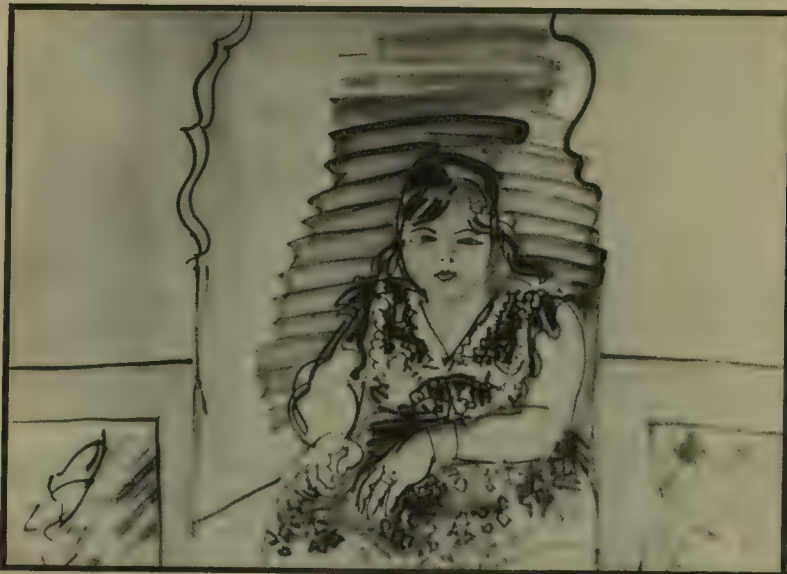
Nov 2, 11am. Modern British paintings, watercolours & drawings, including Stanley Spencer's Swiss Souvenir estimated at £60,000-£100,000 & a painting of Cap Ferrat by Sir Winston Churchill estimated at £7,000-£9,000.

Nov 17, 18, 11am. Music & Continental books & MSS, including a fragment of a long-lost original manuscript by Mozart, recently discovered in a pile of second-hand books & estimated at more than £2,000.

Nov 30, Dec 1, 11am. The Shepherd collection of treen, 1,600 wooden artifacts, including Welsh love spoons, policemen's truncheons, children's games & wassail bowls of the 17th to 19th centuries.

ART

EDWARD LUCIE-SMITH



La Marocaine, 1926: Raoul Dufy retrospective at the Hayward Gallery.

MANY MAJOR EXHIBITIONS open this month as the winter season gets fully into its stride. Pride of place must go to the Royal Academy's blockbuster, *The Genius of Venice*, opening on November 25, a superb survey of 16th-century Venetian painting. Foreign museums have been generous with their loans—Budapest is lending a Giorgione portrait, the National Gallery of Art in Washington is lending Titian's likeness of Ranuccio Farnese, and the Kunsthistorisches Museum in Vienna is providing what is probably Palma Vecchio's greatest picture, the magnificent *Diana and*

Callisto. One intriguing work comes from nearer home—Sebastiano del Piombo's *Judgment of Solomon* from Kingston Lacey, newly cleaned for the occasion.

□ Two interesting shows at the Tate Gallery. One is the John Piper retrospective from November 30 to celebrate the artist's 80th birthday. Surprisingly, this is the first major survey of Piper's immensely varied output. His romantic landscapes are likely to meet an especially warm welcome. The other is the Reg Butler Memorial Exhibition from November 16. Butler, who died suddenly in October, 1981, found instant celebrity when he won the Unknown Political Prisoner competition in 1953, but his later work—voluptuous female nudes in painted bronze—has scarcely been seen in Britain.

□ The Raoul Dufy retrospective at the Hayward Gallery from November 9 should make an interesting comparison with the Piper show. In some ways the two artists have much in common—an ability to communicate easily with a broad public, a graphic facility and an interest in the decorative arts. Dufy often visited England in search of subject-matter, just as Piper has often visited France. Dufy particularly liked English sporting occasions: Ascot, the Derby, Henley Regatta and yachting at Cowes. But he still seems quintessentially French where Piper seems quintessentially English.

□ It is a good month for photography buffs. The Arts Council shows David Hockney's photographs at the Hayward. Originally made purely for information—material designed to be turned into paintings—these photographs have now acquired independent status in Hockney's *oeuvre*. Some people think his recent photographs are much better than his recent paintings. The ICA has a long-awaited show of photographs by Robert Mapplethorpe, one of the lions of the present New York art scene. His pictures combine chic and shock in about equal proportions.

GALLERY GUIDE

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-7pm, Sun noon-6pm. **Young Blood.** Clothes, jewelry, vehicles, machinery, television commercials & other items designed by students at art colleges. Nov 23-Jan 15. £3, OAPs, disabled, unemployed & everybody after 4pm Tues-Fri £2; accompanied children under 12 (2 per adult) free. On the Sculpture Court, Mon-Sat 10am-dusk, Sun noon-dusk: **Ciniglia**, a retrospective of work by a living Italian sculptor. Until Dec 11.

FINE ART SOCIETY

148 New Bond St, W1 (629 5116). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **The Travels of Edward Lear.** Lear's nonsense verses once quite outshone his paintings & drawings, but this is no longer the case. His skills as a topographical artist of a special & personal kind are illustrated in the show, which gives us Lear's impressions of Greece, Albania, Egypt, the Holy Land & India. Until Nov 11.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Wed 10am-8pm, Thurs-Sat 10am-6pm, Sun noon-6pm. **Raoul Dufy 1877-1953 & Hockney's Photographs** (see introduction). Nov 9-Feb 5. £2, OAPs, students, unemployed, children & everybody Mon-Wed 6-8pm, £1.

LEGER GALLERIES

13 Old Bond St, W1 (629 3538). Mon-Fri 9.30am-5.30pm. **Realism Through Informality.** 18th-century conversation pieces & works by Joseph Wright of Derby. Until Nov 25.

MARLBOROUGH FINE ART

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Romantic Places.** Watercolours & oils by John Piper executed from 1981 to 1983. Nov 25-Jan 14.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. **Acquisition in Focus: Altdorfer's Christ Taking Leave of His Mother.** One of the most important German paintings in England—acquired from the Luton Hoo Collection in 1980. The display focuses on Altdorfer's activity as a landscape painter & also on the link between the painting & contemporary German Passion Plays. Oct 26-Jan 8.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-

5pm, Sat 10am-6pm, Sun 2-6pm. **William Dobson 1611-46: The Royalists at War.** Dobson's work took on a particularly tragic tone as it was his task to paint the leading figures on the Royalist side during the Civil War. Although less elegant than Van Dyck's English period portraits, his paintings are more solid & masculine. Until Jan 8. £1, OAPs, students & unemployed 50p, children free. **Polite Society: Arthur Devis 1712-1787.** By no stretch of the imagination is Devis one of the greatest English portrait painters, but he is certainly one of the most delightful. He makes it easy to imagine life among the English gentry in the 18th century. Nov 25-Jan 8.

QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. **Kings & Queens.** Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until 1984. £1, OAPs, students & children 40p.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **The George Costakis Collection.** Russian *avant-garde* art 1910-30. Until Nov 13. £2, OAPs & students £1.40, children 70p. **The Genius of Venice 1500-1600** (see introduction). Nov 25-Mar 11. £3.50.



Dante: Tom Phillips at Waddington's.

OAPs, students, unemployed, disabled, children & everybody up to 1.45pm on Sunday £2.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-dusk. **Leonard McComb.** A retrospective covering 23 years of paintings, drawings & sculpture. Until Nov 20. **Gillian Ayres.** Well known in the British art world, & often much admired by colleagues, this middle-generation British abstractionist still has to make a major breakthrough. Perhaps this show in a particularly congenial setting will do it. Nov 26-Jan 8.

SEVEN DIALS GALLERY

Earlham St, WC2 (inquiries to 636 4100). Mon-Fri 10am-6pm, Thurs until 8pm, Sat 11am-4pm. **The Association of Illustrators Eighth.** An exhibition to coincide with the publication of *Images 8*, an annual of the best contemporary illustration. Nov 2-19.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. **John Piper**, paintings, drawings, watercolours, photographs, book illustrations, stage designs, fabric, ceramics, stained glass & graphic work (see introduction). Sponsored by Mobil. Nov 30-Jan 22. £1.50, OAPs, students & unemployed 75p, accompanied children under 12 free. **Reg Butler (1913-81): Memorial Exhibition** (see introduction). Nov 16-Jan 15.

WADDINGTON'S

31 & 34 Cork St, W1 (439 1866). Mon-Fri 10am-5.30pm, Thurs until 7pm, Sat 10am-1pm. **Tom Phillips's Dante's Inferno.** Cantos from, & material connected with, Tom Phillips's superb illustrated edition of *Dante*, with the poem newly translated by himself. An insight into one of the boldest art enterprises of our time. Nov 2-26.

Out of town

BRUTON GALLERY

Bruton, Somerset (074981 2205). Mon-Sat 10am-5.30pm. **Anthony Gross RA.** New watercolours, etchings & engravings by this highly individual draughtsman, who somehow combines traditional & contemporary themes with no visible sense of strain. Nov 5-Dec 10.

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **Stephen McKenna**, paintings. **John Ruskin**, Arts Council exhibition show-

ing Ruskin as artist, collector, aesthete, writer & naturalist. **Humphrey Spender: the Thirties & after.** Photographs showing social conditions. Until Nov 20.

CRAFTS

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Mon-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. **Paper Round.** Work by textile artists, jewellers, ceramists & other craftsmen which exploits paper as a raw material. Until Nov 12. **December Collection.** Mixed exhibition—all objects for sale, £2 upwards. Nov 18-Dec 24.

CRAFTS COUNCIL

12 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **Paper as Image**, an Arts Council touring exhibition showing the revival of paper-making. Nov 9-Dec 24.

J. K. HILL

151 Fulham Rd, SW3 (584 7529). Mon-Sat 10am-6pm. **Eileen Lewinstein**, ceramics. Nov 22-Dec 2.

Out of town

KATHARINE HOUSE GALLERY

The Parade, Marlborough, Wilts (0672 54397). Wed-Sat 10am-5pm, Sun 11am-4pm. **Christmas Exhibition.** Bowls, candlesticks & mirrors, including work by Anna Lambert & Alan Caiger-Smith. Nov 13-Dec 24.

OXFORD GALLERY

23 High St, Oxford (0865 42731). Mon-Sat 10am-5pm. **Roger Perkins**, raku dishes; **Breon O'Casey**, jewelry; **Martin Fuller**, paintings; **Anthony Gross**, prints. Oct 24-Nov 23.

SAINSBURY CENTRE

University of East Anglia, Norwich, Norfolk (0603 56161). Tues-Sun noon-5pm. **Hans Coper.** A retrospective of this important potter who began his career in Lucie Rie's workshop where he worked from 1947-58. Until Dec 11. 50p, OAPs, students, unemployed & children 25p.

PHOTOGRAPHY

INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1 (930 4993). Tues-Sun noon-9pm. **Robert Mapplethorpe**, photographs (see introduction). Nov 4-Jan 1. 50p day membership.

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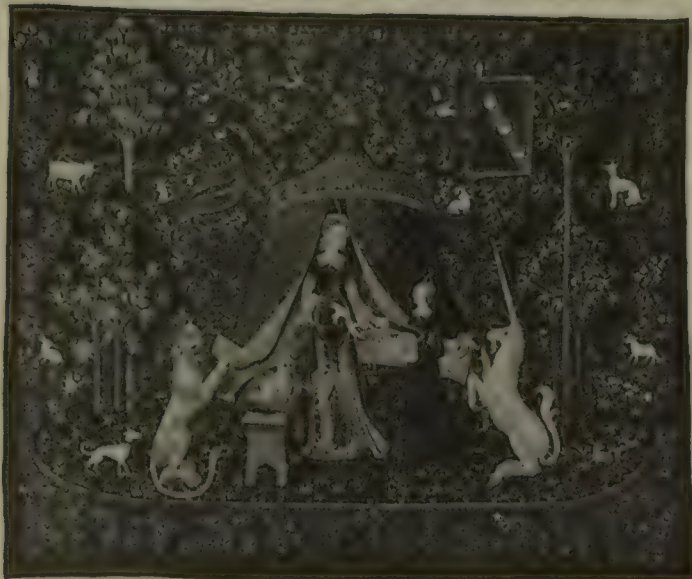


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BRIEFING

MUSEUMS

KENNETH HUDSON

ON NOVEMBER 23 the Victoria and Albert Museum opens its new 20th-century galleries. They accommodate a display of British furniture, metalwork, ceramics, textiles, posters, photographs, prints and drawings produced between 1900 and 1960.

□The British Museum has an exhibition from November 17 showing Islamic art and design 1500-1700. The relationship of decorative arts in Ottoman Turkey, Safavid Persia and Mughal India, which shared the Islamic tradition, is illustrated through pottery, metalwork, fine books and arms.

□This is a great month for bryologists with a delightful little exhibition on mosses and liverworts at the Natural History Museum to celebrate the Diamond Jubilee of the British Bryological Society.

MUSEUM GUIDE



Denham Maclaren chair 1931: 20th-century gallery at the V & A from November 23.

BOILERHOUSE PROJECT

V & A, Cromwell Rd, SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2-5.30pm. **Taste.** Best-selling products, contrasted with less popular, more consciously designed objects. Until Nov 24.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Islamic Art & Design, 1500-1700** (see introduction). Nov 17-Feb 19. **Drawings by Raphael** from the Royal Library, the Ashmolean Museum, The British Museum, Chatsworth & other notable English collections. An exhibition to celebrate the 500th anniversary of the artist's birth. Until Jan 15. **The Japanese Print since 1900: Old Dreams & New Visions;** back by popular demand. Also until Jan 15.

British Library exhibitions:

The English Provincial Printer, 1700-1800. 18th-century tradesmen's cards, election posters, playbills, notices of robberies & other crimes. A special section devoted to the work of Joseph Sprange, a printer of Tunbridge Wells, gives a picture of life in the spa during this period. Until Jan 29.

CHURCH FARM HOUSE MUSEUM

Greyhound Hill, Hendon, NW4 (203 0130). Mon. Wed-Sat 10am-1pm, 2-5.30pm, Tues 10am-1pm, Sun 2-5.30pm. **Vanity Fair, 1869-1914.** Paintings, caricatures, proofs & prints from the John Franks Collection, illustrating the range & achievements of this Victorian publication. Until Dec 18.

LONDON TOY & MODEL MUSEUM

October House, 23 Craven Hill, W2 (262 7905). Tues-Sat 10am-5pm, Sun 11am-5pm. **All Creatures Great & Small.** A celebration of the toy animal. 1,000 toy animals, dating from 1890 to 1930, including German mechanical soldier bears, a well stocked Noah's Ark & Stanley Baldwin's suède toy pig. Until March 31. £1.50, OAPs & children 50p, under 5s free.

LONDON TRANSPORT MUSEUM

Covent Gdn, WC2 (379 6344). Daily 10am-6pm. **Forging Ahead.** Transport developments planned for London, including the Docklands railway, station modernization, & computerized bus control schemes with display screens in drivers' cabs. Until Nov 27. £1.80, children 90p, family ticket £4.40.

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **Portraits of Highgate Cemetery.** Evocative photographs by John Gay of one of London's more distinguished burial places, long overdue for a thorough clean-up. Until Nov 6. Blind visitors to the Museum can now be provided with a tape guide, giving information about 20 objects they can touch.

MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. The Museum offers a marvellous chance to convalesce after the exhaustion of Piccadilly & the West End. Exhibitions include **Hawaii; Turquoise Mosaics from Mexico; Vasea: Inside an Indian Village; Thunderbird & Lightning** (the life of the Indians of north-east America 1600-1900); **Bemba: Raiders of the Great Plateau.** **Tears of the Moon,** a small exhibition of Latin-American silverwork. Until Dec 31.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Mosses & Liverworts** (see introduction). Nov 1-30.

ROYAL COLLEGE OF ART

Kensington Gore, SW7 (584 5020). Daily 10am-6.30pm, Wed until 8pm. **Albert: His Life & Work.** This large exhibition shows the Prince Consort's childhood in Coburg, his courtship & marriage to Queen Victoria & the importance of his role as her secretary, as well as his well known patronage of the arts & sciences. Until Jan 22. £3, OAPs, students & children £1.50.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589.3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Frank & Born: Science & Conscience.** The story of the work of the two atomic scientists, James Frank (1882-1964) & Max Born (1882-1970). Until Jan 13.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Artists of the Tudor Court: The Portrait Miniature Rediscovered, 1520-1620.** England's proudest contribution to the art of the Renaissance. Until Nov 6. £2, OAPs, students, children & everybody Sat & Sun £1. **Black & White Memories.** A photographic exhibition of works by David Bailey with portraits of Fellini, the Kray brothers, Muggidge, the Beatles & other contemporaries. Until Nov 27. **Studio Ceramics Today: the 25th Anniversary of Craftsmen Potters.** 200 works by 100 potters, all for sale. Until Nov 27. **Costume Jewelry 1983.** An exhibition of contemporary jewelry to be found in the shops now & designed to echo & enhance this year's fashions. Until Dec 31. **David Cox 1783-1859.** This exhibition of oil paintings & watercolours was transferred to the V & A from Birmingham. Nov 9-Jan 3.

Out of town

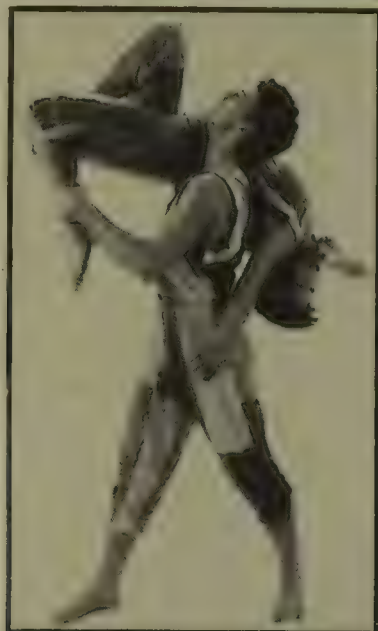
ASHMOLEAN MUSEUM

Beaumont St, Oxford (0865 512651). Tues-Sat 10am-4pm, Sun 2-4pm. **Two 19th-Century Benefactors.** Dutch, English, German & Italian prints & drawings presented to the University by Francis Douce & Chambers Hall in 1834 & 1851. Until Nov 27. **Three 20th-Century Keepers.** Prints & drawings acquired between 1910 & 1960 by the Museum's Department of Fine Art under the direction of C.F. Bell, K.M. Clark & K.T. Parker. Nov 30-Jan 15. **The Greeks & Romans in Egypt.** Terracottas & bronzes produced by Egyptian craftsmen, imitating Greek & Roman design & style. Until Jan 26.

BALLET

URSULA ROBERTSHAW

LONDON CONTEMPORARY DANCE THEATRE bring four new works to London at the culmination of their autumn tour. Tom Jobe's *Run Like Thunder*, danced to a commissioned score by Barrington Pheloung, is based on American square dances. Jayne Lee's *Spinnaker* is danced to a score—piano, pipes and tin whistle—by Eleanor Alberga and was inspired by the sight of sails in the evening light off the coast of Dorset. Darshan Buller's *Under the Same Sun* was inspired by an Indian Festival of Light and has a commissioned score of classical Indian music by John Miller (Jhalib) and Clem Alford. Christopher Bannerman's work, as yet untitled, celebrates the troubadours' ideals of love, poetry, dance and nature, and will be performed to medieval Provençal music in the third programme in December.



Anne Went and Paul Douglas in *Spinnaker*, one of four new works for LCDT.

DANCE UMBRELLA

At ICA, The Mall, SW1; Riverside Studios, Crisp Rd, W6; Tate Gallery, Millbank, SW1; The Place, Duke's Rd, WC1. Until Nov 20. Inquiries to Dance Umbrella, 19 Greek St, W1 (437 2617).

KUMARI SWARNAMUKHI

Queen Elizabeth Hall, South Bank, SE1 (928 3191, cc 928 6544).

Classical Bharatanatyam dance recital. Nov 12.

LONDON CONTEMPORARY DANCE THEATRE

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Two programmes (see introduction): *Run Like Thunder/Nymphs/The Dancing Department*; *Three Epitaphs/Esplanade/Chamber Dances/Spinnaker/Under the Same Sun*. Nov 22-Dec 10.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

Manon, Massenet music, Georgiadis designs & MacMillan choreography combine to interpret Abbé Prévost's novel. Nov 1, 11, 12.

Triple bill: Ashton's witty *A Wedding Bouquet*, dating from 1937 but as fresh as ever; as a complete contrast, *Voluntaries*, Tetley's glorious memorial to Cranko, danced to Poulenc's powerful organ concerto; *A Month in the Country*, Ashton again, with a tender interpretation of Turgenev's work. Nov 2, 3.

Quadruple bill: Nureyev's version of *The Tempest*, in Georgiadis's designs & danced to Tchaikovsky; *Monotones*, Ashton proves that abstract dance can be riveting—to Satie music; *Voices of Spring*, a fizzer of a show-piece *pas de deux* from Ashton; *Façaide*, Ashton's jokes still work in this charming piece. Nov 5, 9, 12 at 1.30pm. With Derek Deane's *Chanson*, danced to Canteloube music, replacing *Voices of Spring*, Nov 8, 24 at 2pm.

Triple bill: Apollo, Balanchine & Stravinsky combine to make a modern classic; *Varij Capricci*, Ashton's latest, very funny work whose appeal is enhanced by Dowell & Sibley in the leading roles;

Raymonda Act III, Nureyev's restaging of a Petipa classic. Nov 17, 21, 29.

Out of town

LONDON CONTEMPORARY DANCE THEATRE

See introduction. Two programmes.

Northcott Theatre, Exeter (0392 54853). Nov 1-5. New Theatre, Cardiff (0222 32446). Nov 7-11.

WAYNE SLEEP WITH DASH

Grand, Wolverhampton (0902 25244). Oct 31-Nov 5.

Empire, Liverpool (051-709 1555). Nov 7-12.

Empire, Sunderland (0783 73766). Nov 14-19.

Gaumont, Southampton (0703 29771). Nov 21-26.

Apollo, Manchester (061-273 1035). Nov 29-Dec 3.

Review

Sadler's Wells Royal Ballet presented London with two new, and handsome, additions to their repertory during their autumn season at the Wells. Jonathan Burrows's *The Winter Play*, premiered in April in Birmingham, is a lively reworking of the ritual of the killing of a leader and his rebirth with a new, powerful young head to the tribe; and Burrows cleverly foreshadows the fall of the new hero—the challenge is already there. There is a powerful role, at once sinister and funny, for The Doctor, the shaman who transfers power, which David Bintley makes all his own. Here, to great effect, the dance turns to tap; elsewhere there are adaptations of traditional Morris, sword and rapper dances, on a broad base of classicism. Dudley Simpson's music makes imaginative use of folk-dance tunes in this powerful and enjoyable ballet.

David Bintley's *Choros* evokes the dances of ancient Greece—with perfect safety since, as the programme notes, no one knows anything about them. Bintley has used a framework of six dances—a parade, a dance for satyrs, for comedy, for tragedy, for a warrior, and a final exodus. Sometimes the connexions with the various titles are tenuous: the satyrs, for example, are remarkably restrained—only one of them attempts as much as a tentative grope—and personally I never caught even a glimpse of Melpomene. But that matters little, for Bintley has produced a set of inventive dances that are shapely and exciting, taxing and rewarding for the dancers and satisfying for the audience.

Aubrey Meyer's score, percussive and rousing, made a fine contribution, as did Terry Barlett's lovely set—an all-white gymnasium, with parallel bars and ropes—which took John Read's lighting superbly. In an excellent cast of nine Roland Price made another enduring impression in the martial dance, and Marion Tait and Michael Batchelor as a coolish nymph and a satirical youth, brought out the latent humour of the work. Bintley's talents as a choreographer continue to grow.

OPERA

MARGARET DAVIES

AT THE ROYAL OPERA HOUSE the month opens with a new production of *Boris Godunov* staged by the Soviet film director Andrei Tarkovsky and designed by Nicolas Dvigoubsky. Mussorgsky's original version is conducted by Claudio Abbado. Joan Sutherland returns on November 28 in Massenet's *Esclarmonde*, which is being given for the first time at Covent Garden.

□ Handel Opera, in their annual London season, will revive his *Giustino*, a work set in Byzantium in AD 600 and requiring spectacular stage effects. It has not been professionally produced in London since 1737.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

Orfeo, conductor Robinson, with Laurence Dale as Orfeo, Rosanne Creffield as Messenger, Marie Angel as Euridice, Hope, Jennifer Smith as Music. Nov 1, 4.

The Valkyrie, conductor Elder, with Linda Esther Gray as Brünnhilde, Josephine Barstow as Sieglinde, Alberto Remedios as Siegmund, Anthony Raffell as Wotan. Nov 2, 5, 9, 12, 18, 24.

The Tales of Hoffman, conductor Schönwandt, with John Treleaven as Hoffman, Sally Burgess as Nicklaus, Geoffrey Chard as Lindorf, Marilyn Hill Smith as Olympia/Stella, Lois McDonall as Giulietta, Patricia O'Neill as Antonia. Nov 3, 8, 11, 15, 17, 23, 26, 29.

The Rape of Lucretia, conductor Bedford, with Jean Rigby as Lucretia, Russell Smythe as Tarquinius, Anthony Rolfe Johnson as Male Chorus, Kathryn Harries as Female Chorus, Richard Van Allen as Collatinus. Nov 16, 19, 25, 30.

HANDEL OPERA

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916, cc).

Giustino, conductor Farncombe, with James Bowman, Ian Comboy, Catherine Denley, Wendy Eathorne, Eiddwen Harry, Della Jones, Robin Leggate, Elizabeth Friday. Nov 2, 4, 9, 11. *Partenope*, conductor Farncombe, with Ian Caddy, Sandra Dugdale, Paul Esswood, Robin Martin Oliver, Linda Ormiston, Adrian Thompson. Nov 5, 8, 10, 12.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 240 1911).

Boris Godunov, conductor Abbado, with Robert Lloyd as Boris, Gwynne Howell as Pymen, Philip Langridge as Shchusky, Michel Svetlev as Dimitri, Eva Randová as Marina. Nov 4, 7, 10, 15, 19, 23, 25.

Otello, conductor C. Davis, with Plácido Domingo as Otello, Katia Ricciarelli as Desdemona, Piero Cappuccilli as Iago. Nov 14, 18, 22, 26, 30.

Esclarmonde, conductor Bonyng, with Joan Sutherland as Esclarmonde, Gwynne Howell as L'Emperor, Ryland Davies as Enéas, Ernesto Veronelli as Roland. Nov 28.



Joan Sutherland: to sing *Esclarmonde*.

Out of town

GLYNDEBOURNE TOURING OPERA

Fidelio, La Cenerentola, *Love for Three Oranges*. Gaumont Theatre, Southampton (0703 29771, cc). Nov 1-5.

Theatre Royal, Norwich (0603 28205, cc). Nov 8-12.

Theatre Royal, Nottingham (0602 42328, cc). Nov 15-19.

KENT OPERA

Falstaff, *Don Giovanni*, *Robinson Crusoe*.

Arts Theatre, Cambridge (0223 352000). Nov 1-5.

Derngate Theatre, Northampton (0604 24811). Nov 8-12.

Congress Theatre, Eastbourne (0323 36363). Nov 16-19.

Theatre Royal, Bath (0225 65065). Nov 22-26.

OPERA NORTH

Die Fledermaus. *Così fan tutte*, *Rebecca*.

Theatre Royal, Nottingham (0602 472328, cc). Nov 1-5.

Palace Theatre, Manchester (061-236 9922, cc 061-236 8012). Nov 8-12.

Die Fledermaus, *Così fan tutte*.

New Theatre, Hull (0482 20463, cc). Nov 15-18.

SCOTTISH OPERA

The Golden Cockerel, *Hansel & Gretel*, *Idomeneo*. Theatre Royal, Glasgow (041-331 1234). Nov 2-19, 29, 30.

WELSH NATIONAL OPERA

The Rhinegold, *The Bartered Bride*, *Peter Grimes*, *Carmen*.

Hippodrome, Bristol (0272 213362, cc). Nov 8-12.

Hippodrome, Birmingham (021-622 7486, cc). Nov 22-26.

Reviews

The Royal Opera season opened with an impressive revival of its 1981 production of *Lulu*. The substantial, three-act version was again conducted by Colin Davis, who infused more warmth & tenderness into Berg's probing exploration of the darker side of human nature, & Götz Friedrich's intricate & animated staging made its points with greater subtlety and power. Karen Armstrong repeated her virtuoso performance as Lulu & the rest of the cast was largely unchanged. One notable newcomer was Brigitte Fassbaender as Geschwitz.

The double bill which followed was a piquant concoction of myth & magic made up of Stravinsky's *Nightingale* & Ravel's *L'Enfant et les sortilèges*, not works which share much common ground but as produced by John Dexter & designed by David Hockney they acquired a certain unity of style as in each the singers were reduced almost to static roles. With Makarova & Dowell to interpret Ashton's choreography for the *Nightingale* & the Fisherman, Phyllis Bryn-Julson & Philip Langridge, singing superbly, found themselves in the role of chorus at the side of the stage. In Ravel's fantasy Ann Murray's Child was the only singing member of the action—chair, teapot, cup, tree, cat & the rest of the animals were mimed while their voices came from the sides, which rather weakened the story. There were, however, many visual delights in Hockney's willow-pattern *chinoiserie* for *The Nightingale* & his picture book primary colours for the nursery world of *L'Enfant*. David Atherton's conducting supplied aural pleasure.

Neither Covent Garden nor the Coliseum has had much luck with *Ariadne auf Naxos* & ENO's latest try, set on a cut-down stage, tends to confirm that it is best left to smaller houses. After an inventive, well-managed prologue, Graham Vick's new production gradually lost direction & confidence & the opera ended embarrassingly with the nymphs wielding models of Ariadne, Bacchus & a ship in a desperate attempt to hold the audience's interest.

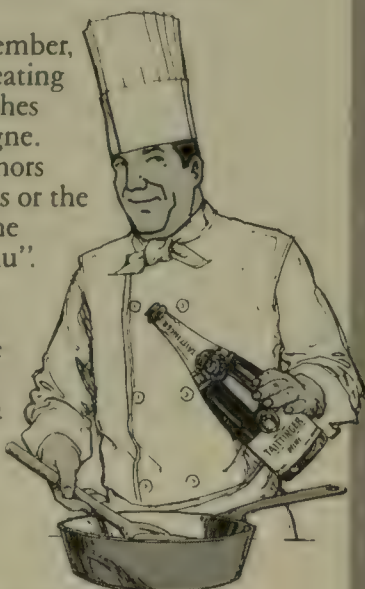
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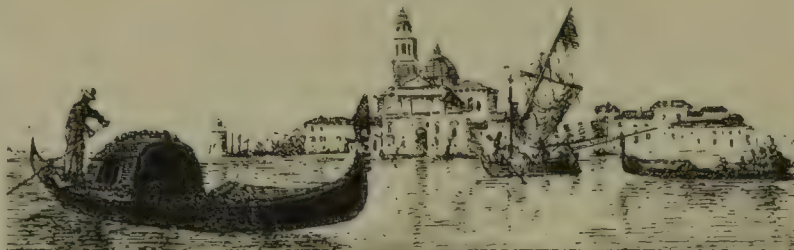


Really Dry Gin

BRIEFING

SHOPS

MIRANDA MADGE



The genius of Venice is celebrated at the **Royal Academy** this month. When you have gazed at the majestic Renaissance paintings you can capture the mood of Venice today by visiting the exhibition shop. There you could kit yourself out in gondolier's garb—a straw hat with red ribbon (£4.50) and blue and white striped tee shirt (£5.95, child's size £3.95)—buy a postcard of a Venetian view, or choose from the large selection of books inspired by the city.

Other Italian treasures on sale are tiny suede drawstring pouches in vivid purple, blue, red, green and brown (£3.95 or £5.50 for a slightly larger version), glass floral necklaces (£3.50-£9), plates and bowls which are copies of 16th-century ceramics, the fanciful brass horses which are part of the decoration of a gondola (£30-£55) and examples of the traditional masks: the *bauta* worn by men and familiar from Longhi paintings, and the *moretta* usually carried by ladies, both made in chalky white, black or gold. To give you stamina there are tins of the subtly spiced *baicoli* which are like slivers of rusk—£3.80 for a 500g tin.

Italian genius is in evidence elsewhere in London all year round—in Pimlico at Pasta Pasta and the Italian Paper Shop, and in Bond Street at Ferragamo.

The **Italian Paper Shop** at 97 Lower Sloane St, SW1 (834 9791) has racks of thick Italian paper, the finest of which is the hand-made marbled paper from Florence. It is expensive (£4 a sheet) because each sheet is made individually. The paper is floated on a trough of gelatinous fluid, the colours are dropped on and then combed with tools so that they spread into feathery patterns. Carta Varese, which is block-printed, costs from £2 to £3.50. There is some French paper silk-screened with gold fleur de lys on blue, red or green ground at £3.50, and various less costly papers.

The papers have been used to cover a prodigious assembly of items—book ends (£8.60), miniature chests of drawers (£8.80), accordion files (£17.25), weighty half-leather-bound photograph albums (£33.90), letter knives (£3.05), hexagonal wastepaper bins (£7.80) and boxes and books of every shape and size. Prices vary—those quoted are for Florentine peacock paper. Also available are pleated paper lampshades, roll-a-decor rubber paint patterners which enable you to overlay a plain painted wall with elaborate designs, and even covered pencils which emit such scents as banana, orange, myrtle, mint, liquorice or, less sickly, sandalwood (£5.50 for six pencils in a box).

Pasta Pasta at 52 Pimlico Rd, SW1 (730 1435) is a smart shop with mirrored ceiling which makes daily supplies of excellent fresh egg pasta. You can buy flat pasta in varying widths—tagliatelle ($\frac{1}{4}$ inch), fettuccine ($\frac{1}{8}$ inch), or tagliolini ($\frac{1}{16}$ inch)—in plain, spinach or tomato flavours (about £1.30 for 1 lb). They also make stuffed ravioli and the smaller tortellini. The shop is constantly experimenting with new varieties (in the past they have tried pumpkin, chest-

nut and even chocolate pasta) and at weekends usually make a batch using wholemeal flour. As accompaniment there are home-made sauces including *pesto*, *ragu*, *vongole*, *ratatouille* and mushroom (about £3.10-£3.50 for 1 lb).

The temptations offered by the shop extend further. They make a Sicilian cake using ricotta, candied fruits and amaretto (about 70p a portion); *pan forte* which is a confection made with honey, cocoa, hazelnuts and almonds; chocolate almond and Cointreau cake; and a range of ice cream.

Pasta Pasta has just taken a concession on Liberty's ground floor so West End workers can shop there for delicacies or get a dish of steaming pasta to take away.

Before you go into **Ferragamo** at 24 Old Bond St, W1 (629 5007), stand back and look at the building. It was designed by Vincent Harris in 1926 in the Arts and Crafts manner and is endowed with a Gothic gable, black and gold spire with gargoyles, and plaques showing stylized plants.

Ferragamo started out as a shoemaker many years ago and the most covetable things in the shop are the classic leather goods. A really good durable handbag will cost you in the region of £100 to £150, but there are also less expensive key cases, wallets, spectacle cases and belts displaying the same fine workmanship. Upstairs there are thick knitted sweaters and dresses in geometric designs, capes and huge silk and cashmere shawls.

COUNTER SPY

□ **Liberty's Victorian Emporium**, occupying the basement of the store, offers merchandise of high quality from now until Christmas. Antique paisley shawls, old lace and superior tartan will delight the ladies; for customers of tender years there is a dolls' house shop and a purveyor of genuine Liberty rock; while gentlemen will be interested to hear that the choicest claret, port and champagne (including the Jero-boam size) are stocked. An ironmonger, an apothecary and a supplier of Victorian tea blends are also anxious to please.

□ **Kimono**, recently opened at 23 Neal St, WC2 (836 6252), offers a choice of beautiful secondhand kimonos gathered in Japan and China (from about £40) or new blue and white *yukatas* (casual kimonos) for £16.95. Also in stock are jackets printed with bold Japanese devices, simple trousers, Kenkoh sandals, Chinese embroidered silk purses and fine cotton scarves from India.

□ **The Collection Venice Simphon-Orient-Express** is now available from 31 Berkeley St, W1 (629 1637). Many of the things used on board the famous train have been reproduced including the Limoges china which has curvilinear Art Nouveau decorations and bears the VSOE monogram (luncheon plate £15, tea cup and saucer £18.50); the lamps which stand on the restaurant tables (£225); the damask tablecloths and napkins; and even the tea towels (£4.20 linen, £3.50 cotton).

BRIEFING

HOTELS

HILARY RUBINSTEIN

If you prefer not to have to stuff your own turkey, and would like to sit by someone else's fireside at Christmas time, plenty of hotels offer special packages, with varying degrees of jollification. Here is a selection of agreeable hotels dotted around the country, of differing sizes and styles, all offering a cossetting time away from it all. Many of these hotels get booked up months in advance, so if you cannot find a room at the inn this year, why not book for Christmas, 1984?

Harrop Fold Farm Guest House is a working farm in a secluded and remote hamlet in the heart of the Pennines. This is a guest-house with a difference: the chef comes from John Tovey's renowned Miller Howe; there are only five bedrooms—four with bathroom and one adapted for disabled guests—and the public rooms are tiny. The Wood family offer "A Dickens of a Christmas"—a four-day package starting on December 23 with hot scones and rum butter for tea, a Victorian dinner and a speaker on Victorian antiques. On Christmas Eve there will be carol singers, and on Christmas Day breakfast in bed, Father Christmas with presents, traditional lunch, buffet supper and games. On Boxing Day guests will be given a packed lunch to take to the meet of the local hunt. In the afternoon there is a cookery demonstration; dinner is *à la carte* followed by some light entertainment.

Kildwick Hall is an imposing Jacobean mansion with mullioned windows, ornate plasterwork, oak panelling and huge fireplaces; meals are served in the lovely Georgian dining room. The hotel, set in 3 acres of gardens, is ideally situated for the Yorkshire moors and dales. It has 12 bedrooms, all with bathroom, and for Christmas Mr and Mrs Sharpe offer a four-day holiday with a house party, a treasure-hunt-cum-car rally, carols round a log fire and presents round the tree.

The Angel, in the lovely Suffolk market town of Bury St Edmunds, is an old coaching inn dating back to the 15th century. It is immediately opposite the impressive ruins of the great abbey. Charles Dickens slept here (in Room 15, which has a four-poster bed). Front rooms overlooking the marketplace tend to be rather noisy. There is an informal arrangement for Christmas including traditional luncheon and cold buffet Christmas supper, and on Boxing Day the Suffolk Hunt meet outside the hotel where they and the hotel guests are offered a stirrup cup.

Buckland Manor is a luxurious establishment in the Cotswolds in a quietly situated small village 2 miles south-west of Broadway. The house and its 10 acre grounds were extensively and lavishly renovated when the hotel opened in 1982. There are 11 double bedrooms, all with bath and colour TV, two lounges, a writing room and a sophisticated dining room; also water and rose gardens, stables, tennis court, croquet and a putting green. Barry and Adrienne Berman have prepared a quiet, traditional, country-house Christmas with carols by the local choral society and a turkey lunch.

In Wales **The Warpool Court Hotel** in St David's offers a Christmas package aimed at families: if you are prepared to share your room with your children you pay very little extra for them. On December 23 there is dinner and a cabaret featuring traditional and contemporary Welsh music. On Christmas Eve the proprietors, the Lloyd brothers, and their families give a champagne reception. Father Christmas brings presents for all the children on Christmas morning. There is a traditional lunch with goose and turkey, tea with mince pies and Christmas cake, and in the evening a buffet supper, games, competitions, and a disco for children. On December 26 there is a dinner-dance. Dinner jackets are suggested (but not compulsory) for Christmas Eve and Boxing Day, and meals throughout feature such winter fare as pheasant, leveret and mutton. The 26-room hotel is in an early 19th-century house overlooking St Bride's Bay and five minutes on foot from the lovely cathedral in St David's. There are excellent walks in the area.

The 41-roomed **Castle Hotel** in Taunton, though in the city centre, is in a beautiful secluded 1½ acre garden and has the castle's original moat and keep. It offers a four-day package, not very organized though there is a welcoming cocktail party, and guests can attend the local hunt meet on Boxing Day and see *Arsenic and Old Lace* at the Brew-house Theatre.

On the Isle of Wight, **Peacock Vane** is an elegant eight-bedroom Regency house nestling on the Bonchurch rock face. Rosalind and John Wolfenden offer a stay of five days minimum with no special arrangements—you can peacefully enjoy their beautiful drawing room, the finely simple English cooking, the classic inexpensive wines and the hospitable manor-house atmosphere.

□ **Harrop Fold Farm Guest House**, Harrop Fold, Bolton-by-Bowland, Clitheroe, Lancs (0200 7600). Four-day package £230 per couple, excluding wine.

□ **Kildwick Hall**, Kildwick, nr Keighley, Yorks (0535 32244). Four-day stay £235-£275 per person.

□ **The Angel Hotel**, Bury St Edmunds, Suffolk (0284 3926). Bed and breakfast £23 per person per day in double room, £36 in single. Christmas lunch £24 per person, cold buffet in evening £12.50. From Dec 28 to Jan 1 the hotel offers a special bed and breakfast rate of £18 per person.

□ **Buckland Manor**, Buckland, nr Broadway, Glos (0386 852626). Four-day minimum stay, £90-£100 per person per day full board.

□ **The Warpool Court Hotel**, St David's, Dyfed, Wales (0437 720300). Four-day package £155 per person. Children sharing parents' room free under the age of 1; ages 2 to 4 £2.50 per day; 5 to 10 £4.50; 11 to 16 £16.

□ **The Castle Hotel**, Castle Green, Taunton, Somerset (0823 72671). Four-day package £74-£81 per person per day.

□ **Peacock Vane**, Bonchurch, nr Ventnor, Isle of Wight (0983 851029). £150 per person full board for a five-day stay.

The above tariffs are for one person sharing a double room unless otherwise stated. They include VAT and service except at Buckland Manor and the Castle which do not have a service charge, and at Warpool which charges 10 per cent for service (at Christmas only).

Hilary Rubinstein is editor of the *Good Hotel Guide*, which is published annually by the Consumers' Association/Hodder. The 1984 edition comes out this month, price £7.95. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *Good Hotel Guide*, Freepost, London W11 4BR.

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BRIEFING

RESTAURANTS

ALEX FINER



I HAVE BEEN shamelessly self-indulgent this month, sampling some of the grandest hotel restaurants in town. The outright winner was **The Terrace** at the **Dorchester** which—rivalled only by the **Connaught** restaurant—represents the Everest of luxury in London. The dining room, approached through the marbled splendour of the Promenade Room foyer, is sumptuously decorated with modern chinoiserie as well as pink linen and yellow orchids. For an intimate celebration, request one of the four spacious banquettes close to but sheltered from the small dance floor.

The menu, created by master chef Anton Mosimann and maitre d'hôtel Lorenzo Susini, is simply presented. It offers a £21 four-course set meal of the day including VAT, service, coffee and a rattan basket of famous **Dorchester** chocolates. There is a six-course *menu surprise* at £54 for two: its secrets are unveiled by waiters simultaneously removing the silver domes covering each diner's plate.

For those not prepared to surrender their decision-making, there is an appealing, short *à la carte* menu. Among 10 starters were guinea fowl *consommé* with quenelles and calf's sweetbreads with crayfish in puff pastry. My companion and I were drawn to the *rendez-vous de fruits de mer*—on the day in question, salmon, sea-bass, scallops and grey mullet—gently poached and served with a light and fragrant cream sauce.

After an interprandial sorbet I tucked into sliced calf's kidneys with plenty of wild mushrooms in a *forestière* sauce. The fillet of beef had a similarly *haute cuisine* shallot sauce. A passion-fruit soufflé for two, coffee and chocolates brought the food bill to just under £50. The magnificent wine list has some frightening prices on it; house claret is £12.

I cannot help feeling that the **Cunard Hotel Bristol** would have done better to keep **Cunard** off this hallowed hotel name. My preconception was of a package-holiday cruise ship at anchor off Piccadilly. The truth is much pleasanter. The large, comfortable bar area has a club-like atmosphere. The dining-room has two huge chandeliers, muted murals and, once again, pink linen. A three-course lunch, excellent value at £10, includes an English regional dish of the week such as Yorkshire fried scallops and bacon or Kentish fillets of lamb. The set dinner is £12 but eating *à la carte* is a more expensive business. Starters average £4.50 with smoked salmon at £10. The poached turbot at £10 was both firm and delicate but the *haricots verts* (£3 for a selection of vegetables) suffered third-degree burns while being heated at the table. My companion approved of his £11 *tournedos* served with a wine sauce and fresh asparagus tips. There is adequate choice at the cheaper end of the wine list. I was somewhat nonplussed to learn that the chef, Douglas Alexander, claims to have sat inside the deep-freeze watching his sorbets set.

The red felt walls and Art Deco-style mirrors and ceiling lights are not to my taste at **Le Soufflé** in the **Hotel Inter-Continental**. The waiters were pushing the six-course set meal at £20 so hard that I doubted my wisdom in choosing three courses *à la carte* at about the same price. Fortunately Peter Kromberg's cuisine managed to rise above the confusion. I enjoyed the scallops, small and soft, in a soupy tarragon-flavoured liquor, followed by two thin, pink slices of liver with an exquisite lemon cream sauce. My companion's soufflé with wild mushrooms and sorrel was a trifle rubbery but she deemed the *tournedos* perfect with its shallot and bone-marrow sauce. Small plates of shaped turnip and carrot, braised chicory and artichoke mousse accompanied the main courses. The wine-list was long, expensive and erratically priced.

□ **The Terrace**, **Dorchester Hotel**, Park Lane, W1 (629 8888), Mon-Sat 6-11.30pm. cc All. □ **Cunard Hotel Bristol**, 3 Berkeley St, W1 (493 8282). Daily 12.30-2.30pm, 6.30-10.30pm. cc All. □ **Le Soufflé**, **Hotel Inter-Continental**, Hamilton Pl, Hyde Park Corner, W1 (409 3131). Mon-Fri 12.30-3pm, Sun for brunch noon-4pm, daily 7-11.30pm. cc All.

GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£35; £££ above £35.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge) and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Bertorelli's
19 Charlotte St, W1 (636 4174). Mon-Sat noon-12.30pm, 6-10pm.

An enormous menu, strong on pasta at this traditional family restaurant which opened in 1913. cc A, Bc £

Bombay Brasserie
Courtfield Close, Courtfield Rd, SW7 (370 4040). Daily 12.30-2.30pm, 7.30-11.30pm. (Sun until 10.30pm).

Turn-of-the-century Raj with Goan, Parsi, Moghlai & tandoori specialties. An eat-as-much-as-you-like buffet lunch is excellent value at £7.50. Try Indian Kingfisher beer. cc All ££

The Buttery, Berkeley Hotel
Wilton Pl, SW1 (235 6000). Mon-Sat 12.30-2.30pm, 7.30-11.30pm.

An emphasis on Venetian cuisine in the stylish second restaurant in the Berkeley. Try a selection of fresh pasta to start & a main course from the marvellous display of fresh fish. cc A, Bc £££

Chez Solange
35 Cranbourn St, WC2 (836 0542). Mon-Sat noon-3.15pm, 5.30pm-12.15am.

Old-fashioned, well-worn & comfortable. The menu is supplemented by a long *menu de semaine*. Mme Rochon has spent nearly 25 years here just off Leicester Square. cc All £££

Cohen & Wong

39 Panton St, SW1 (839 6876). Daily noon-midnight, Fri, Sat until 1am.

An improbable combination of Jewish & Chinese dishes allows you to start with tim sum & progress to saltbeef & chips. A clever fast food idea from Theme Restaurants. cc All £

Connaught Hotel Restaurant

16 Carlos Pl, W1 (499 7070). Daily 12.30-2.30pm, 6.30-10.30pm.

A wonderful place for a treat in elegant surroundings with fine complicated dishes from Michel Bourdin, helpful hints from the sommelier & serene ranks of waiters anxious to please. cc A £££

Dôme

38 Hampstead High St, NW3 (435 4240). Mon-Sat 9am-11.45pm, Sun 9am-11.30pm.

Attractive restaurant-bar by Hampstead tube station. You can settle for a croissant & hot chocolate, a hot dog, an ice cream, a cocktail or choose a more substantial fondue or *raclette* at this relaxed establishment. cc None £

Le Gavroche

43 Upper Brook St, W1 (408 0881). Mon-Fri 12.30-2pm, 7.30-10pm.

French cuisine fastidiously prepared & served. Albert Roux's restaurant has been awarded the *Michelin Guide's* ultimate accolade of three stars but you may need a bank loan or a pools win to afford the experience. cc All £££

The Ivy

1 West St, WC2 (836 4751). Mon-Fri noon-2.30pm, Mon-Sat 6.15-11pm.

Space, comfort & plenty of old-world charm behind the leaded diamond windows. There is a £9.50 three-course lunch & dinner menu as well as huge choice *à la carte*. cc All ££

John Adam Restaurant

Mostyn Hotel, Bryanston St, W1 (935 2361). Mon-Fri noon-2pm, daily 6-10pm.

Two- or three-course set menus for lunch & *à la carte* in the evenings in this restaurant which has a listed Adam ceiling. cc All £££

Khan's Tandoori Restaurant

13/15 Westbourne Grove, W2 (727 5420). Daily noon-3pm, 6pm-midnight.

Crowded tables, imitation marble palm trees, & electric service, the manager leading his team by example. Mainline Indian food & good value. For the gregarious. cc All £

Langan's Bistro

26 Devonshire St, W1 (935 4531). Mon-Fri 12.30-2pm, Mon-Sat 7-11.30pm.

The original & cheapest of Peter Langan's restaurants has a false ceiling of open umbrellas, walls crowded with prints & photographs, affable service &, most important, good & inventive French cuisine. cc None ££

Manzi's

1 Leicester St, WC2 (734 0224). Mon-Sat noon-2.40pm, downstairs 5.30pm, upstairs 6-11.30pm, Sun downstairs only.

A nautical flavour to this fish place. Crowded & bustling in the main dining room. The Cabin Room upstairs carries lifebelts but there is no sign of the place sinking. cc All ££

Mirabelle

56 Curzon St, W1 (499 4636). Mon-Sat 1-2.15pm, 7-11pm.

Fine food & outstanding wine list. The £13.50 set lunch provides excellent value in this extravagant & classy joint. cc All ££

Pancho & Leftys

275 Camden High St, Camden Lock, NW1 (485 9607). Tues-Sun noon-3pm, Tues-Sat 5.30pm-midnight, Sun 7pm-midnight.

Guacamole, enchiladas, burritas & frioles refritos (refried beans) at this cheap, cheerful & authentic Mexican-American diner with *margaritas* & imported Dos Equis & Superior beer. A welcome addition to the Camden Lock eating scene. cc A, AmEx, Bc £

Peachey's

205 Haverstock Hill, NW3 (435 6744). Mon-Fri noon-3pm, Mon-Sat 6-11.30pm.

Friendly service & care in the kitchen continue to

keep this neighbourhood restaurant popular. Next door to the Screen on the Hill. cc All ££

Pizza Express

10 Dean St, W1 (437 9595); 11 Knightsbridge, SW1 (235 5550); 15 Gloucester Rd, SW7 (584 9078) & 21 other branches. Daily 11am-midnight. Delicious pizzas composed before your eyes. Fast, friendly, efficient service. cc None £

Poons

4 Leicester St, WC2 (437 1528). Mon-Sat noon-11.30pm.

Chinese food served briskly & cheerfully. Outstanding value in set meals (a menu for two, with green tea, costs only £7.50). cc None £

The Rossetti

23 Queen's Grove, NW8 (722 7141). Daily 12.30-3pm (Sun until 2.30pm), 7-11.30pm (Sun until 11pm).

An Italian pub/trattoria in St John's Wood. The restaurant area overlooks the split-level cocktail bar & combines standard Italian fare with an extensive & instructive wine list. cc All ££

Le Salon des Amis du Vin

11 Hanover Pl, WC2 (379 3444). Tues-Sat noon-3pm, 7-11.30pm.

A well prepared, short lunch menu which changes daily & an unchanging dinner menu reach the standards set by Café des Amis downstairs. Upstairs there is air-conditioning, linen & some welcome space between tables. cc All ££

Savoy Grill Room

Strand, WC2 (836 4343). Mon-Fri 12.30-2.30pm, 6.30-11.15pm.

Piano & harp music in the evening. *Côte de boeuf* for two recommended. Pre & post-theatre menus. cc All £££

Tiger Lee

251 Old Brompton Rd, SW5 (370 2323). Daily 6-11.30pm.

Chinese sea-food specialties include lobster at £12 a lb. The yam basket & stuffed trout are also highly recommended in this superior Cantonese establishment. cc AmEx, DC ££



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OUT OF TOWN ANGELA BIRD

FIREWORKS ON NOVEMBER 5 include displays at two moated castles in Kent, as well as the huge annual event at Lewes where an illuminated procession precedes five spectacular displays. A pyrotechnics expert, Wilfred Scott, lets off some of his own fireworks at Parnham House in Dorset on November 17.

□ The hull of the *Mary Rose* is at last open to public view in her Portsmouth dry dock, where a footbridge has been constructed to allow visitors to look down at the continuing restoration work being carried out on Henry VIII's flagship. Guided tours daily 10.30am to 5.30pm, Sundays from 1pm. Admission is £1, children 40p. The permanent exhibition hall will not be ready until next year, but some of the artifacts recovered may be seen at nearby Southsea Castle (open daily from 10.30am to 5.30pm).

□ New music seasons begin this month in the 18th-century splendour of Harewood House in Yorkshire (November 4 and 18), and the elegant Tudor surroundings of Sutton Place in Surrey (November 30) where, in addition to a recital, guests may view an exhibition of Italian abstract paintings from the Stanley J. Seeger collection and enjoy a candlelit dinner in the oak-panelled Long Gallery.

EVENTS

Nov 2, 3. **Antiques Fair.** Silver, jewelry, prints, porcelain & furniture. Moor Park Golf Club, Rickmansworth, Herts. Wed noon-9pm, Thurs 11am-6pm. £1, OAPs & children 50p.

Nov 3-14. **Bridgwater Carnival.** Impressive illuminated procession visits West Country towns. Nov 3, Bridgwater, followed by a "squibbing" display; Nov 5, North Petherton; Nov 7, Highbridge & Burnham; Nov 9, Shepton Mallet; Nov 11, Wells; Nov 12, Glastonbury, Somerset; Nov 14, Weston-super-Mare, Avon. Parades begin at about 7pm, but arrive well beforehand to secure a place.

Nov 4, 18, 7.30pm. **Music at Harewood.** Nov 4, Sally Ann Bottomley, piano. Liszt, Beethoven, Debussy, Chopin; Nov 18, Endymion Ensemble. Beethoven, Poulenc, Mozart. Harewood House, nr Leeds, W Yorks (0532 886331). £5.

Nov 5. **Bonfire Night.** Displays all over the country including five separate ones, preceded by a procession, Lewes, E Sussex, 5.30pm; with fun-fair, Beaulieu Abbey, Hants, gates open 6pm for 7.30pm display, £2, children £1; Leeds Castle, nr Maidstone, Kent, 5pm for 7.30pm, £1.95, children 95p; with crafts fair, Allington Castle, nr Maidstone, Kent, 6.30pm, £1, children free; with fun-fair, Kempton Park racecourse, nr Kingston-upon-Thames, Surrey, 6pm for 7.30pm, £1.50.



Nov 7-11. **Whisky Festival.** Tastings, lectures, exhibition & a visit to a distillery make up Scotland's second celebration of the national drink. Other events include curling, fly-casting, cookery demonstrations & a ceilidh. Aviemore, Highland (0479 811139).

Nov 9, 10. **International Furniture Show.** Public days for the latest trends in modern & reproduction furniture. Watch for the new paler colours. National Exhibition Centre, Birmingham, Wed 4.30-9pm, Thurs 9.30am-9pm.

Nov 9-26. **Belfast Festival of the Arts at Queen's.** The festival's 21st birthday season starts with concerts by James Galway & the Ulster Orchestra. Other performers include the USSR State Symphony Orchestra & two productions by the Royal Shakespeare Company. Details from 8 Malone

Rd, Belfast (0232 665577).

Nov 12, 7.30pm. **Westminster Piano Trio.** Trios by Haydn, Fauré & Mendelssohn in the Abbey's 18th-century great hall. Lacock Abbey, nr Chippenham, Wilts (024973 227). £2, children £1.50.

Nov 17, 7.30pm. **Pyrotechnics—a true story of chaos & crescendo!** Talk with slides & fireworks by Wilfred Scott who produces large public firework displays in many parts of the world. Parnham House, nr Beaminstor, Dorset (0308 862204). £3.50.

Nov 19, 20. **6th Annual Pottery & Craft Market.** Crafts include suède hats, hand-embroidered table linen, woodturning & realistic pottery boots. The market is held in a recently restored Jacobean house. Lilford Hall, nr Oundle, Northants. Sat, Sun 10am-5pm. 80p, children 40p.

Nov 25-Dec 10. **Cardiff Festival.** Sir Georg Solti conducts the LPO, Huddersfield Choral Society perform Handel's *Messiah* & Sir Geraint Evans narrates Peter & the Wolf. Information from St David's Hall, Cardiff (0222 371236).

Nov 26, 7.30pm. **Wolfgang Manz, piano recital.** Bach, Beethoven, Chopin, Liszt & Brahms. Blickling Hall, Blickling, Norfolk (026373 3471). £3.50 including sherry.

Nov 26, 27, Dec 3, 4, 2-4pm. **Mompesson House.** An opportunity to see what happens when the gracious 18th-century house is closed for the winter. Cathedral Close, Salisbury. Tickets must be obtained in advance from 41 High St, Salisbury, Wilts (0722 331884). £1.

Nov 29-Dec 1. **4th Annual Bournemouth Antiques Fair.** Anglo Swiss Hotel, East Cliff, Bournemouth, Dorset. Tues 2-8pm, Wed 11am-8pm, Thurs 11am-5pm. 80p, children 20p.

Nov 30, Dec 1, 6.30 for 7.30pm. **Igor Oistrakh, violin.** Opening recital in the winter season. Guests are requested to wear black tie, & are served dinner in the warmly panelled Long Gallery after the performance. Sutton Place, nr Guildford, Surrey (0483 504455). £50.

ROYALTY

Nov 4. **Princess Anne** opens the new hall & later dines with the Wessex Walks Committee of the Save the Children Fund. Monkton Combe Junior School, Combe Down, Bath, Avon.

Nov 7. **Princess Anne**, Patron of the Home Farm Trust, opens the Trust's new home. Milton Heights, Milton, Oxon.

Nov 17. **The Princess of Wales**, Royal Patron of the British Deaf Association, visits the Association's headquarters. Carlisle, Cumbria.

Nov 21. **The Prince of Wales**, President, the International Council of the United World Colleges, accompanied by the **Princess of Wales**, visits Atlantic College, St Donat's, S Glamorgan.

Nov 23. **The Prince of Wales**, President of the Council for National Academic Awards, attends an Awards Ceremony, Edinburgh.

Nov 25. **The Prince of Wales**, accompanied by the **Princess of Wales**, opens the British Racing School. Newmarket, Cambs.

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